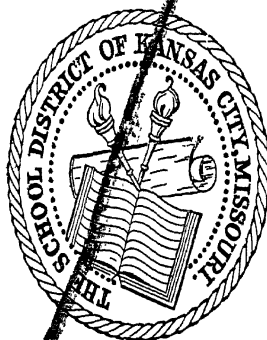




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VOLUME XVI

NUMBER FIVE

# WESTERN ARTS ASSOCIATION BULLETIN

A RECORD OF THE  
CONVENTION AT  
ST. LOUIS  
MISSOURI  
MAY 3-7, 1932



PUBLISHED AT INDIANAPOLIS, INDIANA

ISSUE OF OCTOBER 15, 1932





VOLUME XVI

NUMBER FIVE

# Western Arts Association Bulletin

## REPORT OF THE 1932 CONVENTION AT ST. LOUIS MISSOURI

HARRY E. WOOD, *Secretary*  
5215 College Avenue  
Indianapolis, Indiana

Bulletins are published by the Western Arts Association on  
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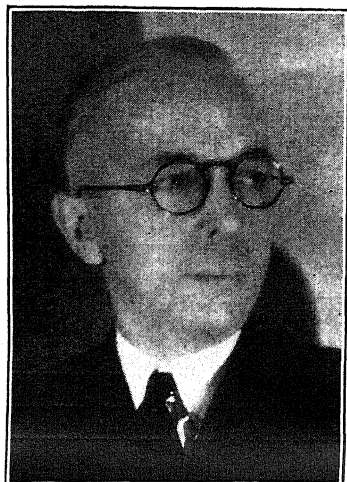
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# Western Arts Association

## Officers, 1931-1932



BELLE C. SCOFIELD, President  
Supervisor of Art  
1644 North Talbot Avenue  
Indianapolis, Indiana



HERBERT G. JACKSON, Vice-President  
Director of Art  
4337 Laclede Avenue  
St. Louis, Missouri



HARRY E. WOOD, Secretary-Treasurer  
Director, Vocational Education and  
Manual Training  
5215 College Avenue  
Indianapolis, Indiana



R. E. DAUGHERTY, Auditor  
Supervisor of Industrial Arts  
Louisville, Kentucky

# Western Arts Association

## Council, Chairmen and Committees 1931-32

### COUNCIL

ELMER W. CHRISTY, Chairman  
Director of Industrial Arts  
216 East Ninth Street  
Cincinnati, Ohio

GEORGE S. DUTCH  
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Peabody College for Teachers  
Nashville, Tennessee

LUCY S. SILKE  
Director of Art in High Schools  
830 Oakwood Blvd.  
Chicago, Illinois

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Director of Technical Work  
Lakewood Public Schools  
Lakewood, Ohio

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205 Studio Building  
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919 Jackson Extension  
Sandusky, Ohio

BELLE C. SCOFIELD, Ex Officio

HARRY E. WOOD, Ex Officio

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Milwaukee Public Schools  
Milwaukee, Wisconsin

#### MANUAL TRAINING AND VOCATIONAL EDUCATION

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Supervisor of Industrial Arts  
Davenport, Iowa

#### PRINTING

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Instructor of Printing  
Box 252 Peabody College  
Nashville, Tennessee

HOME ECONOMICS  
EDENA SCHAUMBERG  
Supervisor of Household Arts  
St. Louis, Missouri

### PROGRAM

HERBERT G. JACKSON, Chairman  
Director of Art  
4337 Laclede Avenue  
St. Louis, Missouri

WM. T. WELD  
Department of Industrial Arts  
St. Louis, Missouri

BELLE C. SCOFIELD, Ex Officio

### EXHIBIT

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St. Louis, Missouri

ARTHUR KRAUSE  
Cleveland High School  
St. Louis, Missouri

LEONARD E. DAUGHERTY  
Asst. Supervisor Industrial Education  
Louisville, Kentucky

MRS. MATTIE L. JARROTT  
Director of Art  
Oklahoma City, Oklahoma

# Western Arts Association

## Council, and Chairmen 1932-1933

DR. WILLIAM E. WARNER, President  
Professor of Industrial Education  
Ohio State University  
Columbus, Ohio

MRS. MATTIE L. JARROTT, Vice-Pres.  
Director of Art  
Oklahoma City, Oklahoma

HARRY E. WOOD, Secretary-Treasurer  
Director of Vocational Education  
and Manual Training  
5215 College Avenue  
Indianapolis, Indiana

GEORGE C. DONSON, Auditor  
Supervisor of Manual Arts  
Washington, Pennsylvania

### COUNCIL

GEORGE S. DUTCH, Chairman  
Department of Fine Arts, George  
Peabody College for Teachers  
Nashville, Tennessee

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Director of Technical Work  
Lakewood Public Schools  
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American Crayon Company  
919 Jackson Extension  
Sandusky, Ohio

DR. WILLIAM E. WARNER, Ex Officio

HARRY E. WOOD, Ex Officio

### SECTION CHAIRMEN

#### ART

KARL S. BOLANDER  
256 East Granville Rd.  
Worthington, Ohio

#### MANUAL TRAINING AND VOCATIONAL EDUCATION

GEORGE C. DONSON  
Supervisor of Manual Arts  
Washington, Pennsylvania



# PROGRAM

## THIRTY-EIGHTH ANNUAL CONVENTION

*of the*

### WESTERN ARTS ASSOCIATION

MAY 3-4-5-6-7, 1932

Saint Louis, Missouri

General Theme of the Convention

### **“Social Significance in Arts Education”**

TUESDAY, MAY 3

NINE A. M.

#### REGISTRATION ON MEZZANINE FLOOR

NINE A. M. to FOUR P. M.

#### ST. LOUIS EXHIBITS AND TRIPS TO POINTS OF INTEREST. Further information at registration desk

Senior high and elementary manual arts exhibits, Roosevelt High School, 2330 Hartford Street

Home Economics class work and exhibits in the local schools

Senior high and elementary art exhibits (St. Louis schools) at Bishop Tuttle Memorial, opposite New Jefferson Hotel

International Exchange Exhibit. Mezzanine Floor Jefferson Hotel.

Architectural and machine drafting from high and technical schools of Europe, Asia, Africa, South America. Collected in an international exchange with Chicago public schools. Shown by courtesy of Walter G. Hjertstedt of Roosevelt High School, Chicago

Hadley Vocational School—its shops and studios. Visits to classes and inspection of equipment.

Educational Museum—exhibits of educational projects in which creative elements are demonstrated; Supervisors' Exchange

Old Court House—exhibits of paintings by local artists

Christ Church Cathedral and the reredos

St. Louis Mart Building—KMOX Broadcasting Studios

Visits to St. Louis County Schools and Exhibits

## WEDNESDAY, MAY 4

NINE A. M. to SIX P. M.

REGISTRATION—Mezzanine Floor

SCHOOL EXHIBITS—Exhibit Hall and Mezzanine

MATERIAL AND EQUIPMENT EXHIBITS—Exhibit Hall  
and Mezzanine

THREE P. M. to FIVE P. M.

A CITY SIGHT SEEING TOUR—from Hotel New Jefferson

City Art Museum—the Period Rooms, the Early American Rooms,  
the Ballard Rug Collection, the Gothic Court, etc. Talks by the  
Educational Director, Miss Mary Powell

Forest Park and St. Louis Zoo

Shaw's Garden, Flower Shows

St. Louis School of Fine Arts and School of Architecture

The New St. Louis Cathedral, Romanesque mosaics

Residential Sections, etc.

(Automobiles provided by local and St. Louis County  
Association members)

EIGHT P. M.

GENERAL SESSION—Gold Room

Call to Order: Agnes Lodwick, Chairman Local Program Com-  
mitteeMusic: Triple Male Quartette, Roosevelt High School, under direc-  
tion of Birdie Hilb

Solos, Birdie Hilb, soprano

Address of Welcome—Dr. Henry J. Gerling, Superintendent of In-  
struction, Saint Louis, MissouriPresident's Address—Belle C. Scofield, Supervisor of Art, Indianap-  
olis, IndianaMusic: Piano Solos, Mrs. Frank A. Habig, prominent St. Louis  
pianistAddress: **"The Teacher as Artist for Life's Sake"**Dr. Frank Durward Slutz, founder, and for many years, director of the  
Moraine Park School at Dayton, Ohio, and now connected  
with Chicago Teachers' College

TEN P. M.

Informal Dance and Get-Acquainted Party (Compliments of the  
"SHIP")

THURSDAY, MAY 5

NINE A. M.

## SECTION MEETINGS

## ART SECTION—Crystal Room

Alfred G. Pelikan, Director Milwaukee Art Institute and Director of Art,  
Milwaukee Schools, Chairman

Topic: **"What Is Art Appreciation?"**

Louis LaBeaume, of the Board of American Institute of Architects

Report: "Some Findings in Art Education in the United States,"  
based on governmental survey under the direction of Royal B.  
Farnum, Professor Holmes Smith, Chair of Art History, Wash-  
ington University, St. Louis, Missouri

Topic: **"An Unfolding of the Student's Talent"** (one of the  
series of lectures *"How Can the Pupil Be Stimulated to Artistic  
Production?"*)

Dr. Eugen Gustav Steinhof, Director National School of Decorative  
Art of Vienna; Artist, Critic, Author

Summary: Alfred G. Pelikan

MANUAL TRAINING AND VOCATIONAL EDUCA-  
TION—Dining Room No. 8

William C. Wood, Director Industrial Arts, Davenport, Iowa, Chairman

Topic: **"The Training of Youth for a Socialized Industry"**

Dr. Homer J. Smith, Professor of Industrial Education, University of  
Minnesota, Minneapolis, Minnesota

Topic: **"Organization of Instructional Material in Junior  
High School"**

George C. Donson, Supervisor of Manual Arts, Washington, Pennsylvania

A-Discussion of Mr. Donson's Topic:

Glenn U. Cleeton, Head of Department of Industrial Education, Carnegie  
Institute of Technology, Pittsburgh, Pennsylvania

Report of the Research Committee on Nomenclature:

1. Report of Previous Studies
2. Inspection of Master Word List
3. Report of New Studies

Dr. William E. Warner, Chairman of the Committee, Ohio State  
University, Columbus

Critical Analysis and Discussion of Dr. Warner's Report

Dr. Stephen C. Gribble, Washington University, St. Louis, Missouri

## THURSDAY, MAY 5

NINE A. M.

## HOME ECONOMICS—Dining Room No. 2

Edena Schaumberg, Supervisor Household Arts, St. Louis, Chairman

Topic: **"Early American Decorative Art"**

Mary Powell, Educational Director, St. Louis City Art Museum

Topic: **"What Next in Home Economics?"**

Florence Fallgatter, Federal Agent for Home Economics Education

Topic: **"Looking Over the Shoulder of a Chinese Rug Weaver"**

Mrs. H. B. Merrick, of Ann Arbor, Michigan, Collector and Importer of Oriental Fabrics and Art Objects

TWELVE NOON

## SPECIAL LUNCHEONS

## PRATT INSTITUTE LUNCHEON—Lennox Hotel, Washing-

ton at Ninth. Dining Room Mezzanine Floor

Mrs. M. E. Hallock, Chairman

Guest speaker, Mr. William Longyear, Supervisor of Professional

Contacts, School of Fine and Applied Arts, Pratt Institute

Secure tickets at registration desk

TWO P. M.

## GENERAL SESSION—Gold Room

Belle C. Scofield, President, Western Arts Association, Presiding

Music: Negro Spirituals, under direction of Clarence Tocus, of Stowe Teachers' College

Address: **"Ancient America Enriching the Modern World"**

Dr. Herbert J. Spinden, Archeologist, Explorer, Art Student; Director of Education, Brooklyn Museum

Music: String Quartette. The musicians are students at Harris Teachers' College

Address: **"Nature as a Basic Inspiration for All Art"**John Gilbert Wilkins, of Field Museum of Natural History, Chicago.  
Illustrated with slides and chalk talk demonstration

THURSDAY, MAY 5

SIX FORTY-FIVE P. M.

DINNER-DANCE—Gold Room

After Dinner Speaker—John L. Bracken, Superintendent of Schools,  
Clayton, MissouriTopic: **“—, But I Know What I Like!”**Dancing following the program. Reservations should be made prior  
to Thursday morning

FRIDAY, MAY 6

NINE A. M.

College Teachers Breakfast. Visiting college teachers of art are in-  
vited to meet Missouri teachers of art at breakfast in Jefferson  
Hotel. See bulletin board for special announcement

## SECTION MEETINGS

ART—Crystal Room

Alfred G. Pelikan, Presiding

Topic: **“Our Indian Heritage and How to Use It”**Dr. Herbert J. Spinden, Director of Education, Brooklyn Museum,  
Brooklyn, N. Y.

NINE A. M.

MANUAL TRAINING AND VOCATIONAL EDUCA-  
TION—Dining Room No. 8

William C. Wood, Presiding

Topic: **“Mechanical Drawing in the Junior High School”**W. S. Morgenthau, Instructor Mechanical Drawing, Lincoln High  
School, Des Moines, IowaTopic: **“Cooperation Between Industry and the School in  
Curriculum Making”**Bernard W. Noel, Teacher Trainer, Hadley Vocational School,  
St. Louis, Missouri

FRIDAY, MAY 6

NINE A. M.

## SECTION MEETING

HOME ECONOMICS—Dining Room No. 2

Edena Schaumberg, Presiding

Topic: **"Making Contacts"**Adah H. Hess, State Supervisor Home Economics Education,  
Springfield, Illinois

NINE A. M.

PRINTING—Dining Room No. 4

L. L. Gore, George Peabody College for Teachers, Nashville,  
Tennessee, ChairmanTopic: **"The Relation of Art to Printing"**

T. E. Spencer, Principal, Hadley Vocational School, St. Louis, Missouri

Topic: **"Linoleum Block Printing"**O. A. Hankammer, Department of Industrial Education Kansas State  
Teachers College, Pittsburgh, Kansas

TEN-THIRTY A. M.

ART, MANUAL TRAINING AND PRINTING—Gold Room

Alfred G. Pelikan, William C. Wood and L. L. Gore, Chairmen

Topic: **"Emotional Life of the Child"**Dr. Frank D. Slutz, Founder and Director of the Moraine Park School,  
Dayton, Ohio; Nationally Known Psychologist and EducatorTopic: **"Art and Wood Block Printing"**

Will T. Hatch, Hatch Show Print, Nashville, Tennessee

ART AND HOME ECONOMICS—Crystal Room

Alfred G. Pelikan and Edena Schaumberg, Chairmen

Topic: **"Research, Primitive Design and Design in Nature"**John Gilbert Wilkins, of Field Museum, Natural History, Chicago. Lecture  
illustrated by slow motion pictures and chalk talk demonstrationsTopic: **"Chinese Symbolism in Design"**Mrs. H. B. Merrick, Collector of Oriental Art and Importer of Merrick  
Heirloom Chinese Rugs. The slides used by Mrs. Merrick  
are made by Chinese artists

TWELVE NOON

## SPECIAL LUNCHEONS

Bradley Polytechnic Institute Luncheon, Wilma Robi Hailparn,  
Chairman. See bulletin board for special announcement

FRIDAY, MAY 6

TWO P. M.

GENERAL SESSION—Gold Room

Belle C. Scofield, President, Western Arts Association, Presiding

Music: Solos—Joseph Perrine, Tenor; Assistant Supervisor of

Music, St. Louis, Missouri

Address: "The Discovery of the Student's Personality"

(One of the series of lectures "*How Can the Pupil Be Stimulated to Artistic Production?*")

Dr. Eugen Gustav Steinhof, Director, National School of Decorative Art,  
Vienna, Austria

## BUSINESS MEETING

## AWARDING OF PRIZES

The Treasure Chest will be opened and ship tickets drawn. To receive a prize, person whose ticket is drawn must be present

EIGHT P. M.

GENERAL SESSION—Gold Room

Belle C. Scofield, President, Western Arts Association, Presiding

Music: Music by Chaminade Club, of Soldan High School, under direction of Theresa Finn

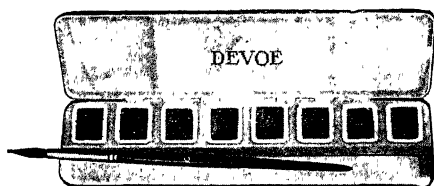
Address: "The Teaching of Art Related to the Home"

Florence Fallgatter, Federal Agent for Home Economics Education

Address: "The Arts and Vocational Guidance of Youth"

Dr. Homer J. Smith, Professor of Industrial Education,  
University of Minnesota

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## President's Address

BELLE C. SCOFIELD

WE STAND at the threshold of a new era. We may shift responsibility upon the Machine and call it the "Machine Age," if you will. Whatever we may name it, this fact is clear. We are piercing a new future. Nay, rather we are being projected into this future with the speed and force of a torpedo shot from a destroyer.

The changes, social and spiritual, which with ever increasing momentum sweep us away from our past, call for full and immediate use of our really amazing powers of adaptability.

This new age already asks of us what at first thought seems to be the impossible. We are called upon to adjust ourselves to the consequences of an event before we are really conscious of the event itself.

Already we have learned to carry on making adjustments where our ancestors would have been utterly helpless.

We had scarcely become accustomed to the moving picture as a substitute for kodak films when the movie burst into song and speech. Again we made quick adjustments and soon came to look and listen with as much composure as though pictures had always moved and talked.

The wonder of the radio was quickly outlived, one was installed in every home and almost over night we formed the habit of "listening in" daily to some of the finest music and some of the greatest speeches of the world. (Or perchance to Amos and Andy.)

Almost immediately our radios may be scrapped in favor of television and still another quick adjustment will be necessary.

Whether we altogether approve of this speed of the New Age or not we are destined to carry on in its environment in the coming years and to train the coming generation to meet its needs and its demands along art lines.

It cannot be done by living in the past. When airplanes and automobiles are being used as means of transportation, little progress can be made by insisting that Old Dobbin and the top buggy were safer and surer.

Old Dobbin and the top buggy were adequate in their day to the needs of the times and we may draw a lesson from this fact. But at the present time the old carriage belongs in a museum where it can be used for "research study" of this sort. Neither Old Dobbin nor the top buggy has a place on the boulevard of today.

It becomes one of our major tasks to clear the highways of the old buggies, the high bicycles and other out of date vehicles which not only take space that is needed by higher powered machines but are a real menace to those driving the cars of today.



We have already done much to clear the highways in the Arts but if one doubts the fact that there are still such above mentioned vehicles in the way of progress, he has only to collect and examine courses of study from over the United States and observe some of the Old Dobbin methods still in use.

That we have been at work clearing the tracks is evidenced by such a report as we shall hear tomorrow from the Research Committee on Nomenclature and by the work of the Federated Council on Art Education.

Parts of the program of this convention are further efforts on our part to remove obsolete vehicles.

There is still much scrapping to be done. Even though at times the tracks seem comparatively clear, some vehicle that has served us well in the past may prove inadequate to meet the new demands that arise almost over night.

Another reason for discarding material used in the past is found in the fact that intended effects are not always realized.

The government of India, hoping to rid the country of the poisonous Cobra placed a bounty upon its skin. In two years the country was overspread with Cobra farms and it was necessary to remove the bounty and look for some other remedy.

A recent writer tells us that in the Mayan Civilization all personal belongings were burned in one great sacrificial fire every fifty-eight years.

There might be a suggestion here for a purification of our courses of study and methods of procedure were we able to salvage all that has proved of *permanent* value for future living.

Grant here that we have at present clear track ahead, what next? Mr. George Counts, in his address before the Progressive Educational Association at Baltimore, Maryland, claims that our chief contribution to the heritage of the race lies in what he calls "The American Dream"—a vision of a society in which the lot of the common man will be made easier and his life enriched and ennobled. He says, "If this vision has been a moving force in our history, as I believe it has, then why should we not set ourselves the task of reconstituting it and revitalizing it? This would seem to be the great need of our age, both in the realm of education and in the sphere of public life, because men must have something for which to live."

It is our concern to see that the Arts do their share in giving man this something for which to live. More than any other subject in the curriculum—with the possible exception of language are they fitted for this high purpose.

Coming swiftly in this new age is the shorter working hour and the longer period of leisure. Today we have in many places a schedule of nine hours of sleep, ten hours of work, and five hours of leisure.

Tomorrow we shall doubtless have a schedule of nine hours of sleep, *five* hours of work and *ten* hours of leisure.

Tomorrow, then, man will have time to live more fully. Will he have the desire and will he have had some help and training in finding out how to do it?

The knowledge adequate for these new days, in the words of Thomas Craven, will not "be a collection of fossils picked up on a dead seashore but a procession of living things intrinsically related."

Art will not function in this new and vital age unless it can mean much more than a collection of masterpieces of painting and sculpture made and enjoyed by a select few.

It must draw its inner nourishment from the realm of the spirit. It must be rooted in the soil of human experience and serve as an instrument for the transmission of human experiences. Otherwise it becomes merely the tool of the historian and the archeologist. Some one has stated the positive side of this thought in the following words: "On the other hand wherever there is first hand experience, searching all absorbing interest in things and the translation of the experience into new and coherent forms the shapes and colors of which are determined by the unique personality of the maker, there is Art."

If we are to make the work of the Arts lead to vital, joyful living we shall be obliged to select the subject matter with this in mind. The experiences must be such as to give satisfaction sufficient to insure their repetition from choice accompanied by an urge toward higher forms and more complete expression. To illustrate from another field in education.

Take the old form of gymnastics, for instance, let me quote from a course of study—"fall out right—fall out left—fall out forward"—will scarcely give the boy an urge to continue to exercise daily after he leaves school. It has already nearly made us a race of spectators of physical exercise rather than participators.

The teacher of literature has long since realized that only in so far as a boy or girl gets satisfaction from books or magazines is he going to be a life reader, and that the repetition of pleasurable experiences with a high type of literature will decide that the standard of excellence in his choice of reading is to be high.

Neither will the boy of the new age be likely to burn the midnight oil drawing cubes and prisms—valuable as they may be in their place.

We are discussing together this week what types of subject matter in the Arts have proven and are likely to prove to be this life-giving type. Note some of the topics on the program of this convention.

"The Discovery of the Student's Personality."

"The Teaching of Art Related to the Home," and especially the talk to which we are to be privileged to listen to tonight.

"The Teacher as Artist for Life's Sake."

Not only is it the subject matter that needs careful and searching study but if lives are to feel a permanent influence, our method of presentation calls for still more careful planning.

We have here in the lobby a fine exhibit of the work of the past year. What questions will we ask ourselves as we study these results? Shall we search the mounts looking for some new bit of paper construction that "our children could make," some new trick in arranging *still life*, or shall we visualize the *child through the exhibit*? In the latter event we shall be asking, What experiences has the child lived through in doing this piece of work? What new interests has it aroused? What new joy in accomplishment or in appreciation of beauty has he found and how will it effect his future living? Will it lead to higher aims and greater joy and satisfaction in life?

The exhibit itself is not valuable—another will take its place next year, but the experiences lived through to produce this exhibit are far-reaching in their influence and will still be active when this exhibit has been replaced by another—perhaps many others.

It is a big work but it is encouraging to know that the youths of the new generation—like the new machines—are high-powered. We must not underrate them. If we can but give them worthwhile experiences, effective tools and methods of expression, there is no known limit to what they can and will accomplish.

Who would have dared suggest to Charles Lindberg, the boy, that he could fly across the Atlantic alone—but, given the Spirit of St Louis, *he* found the skill, the courage and the endurance to accomplish the impossible. This youth of today must have experiences that are vital to *him*. The curriculum cannot be chosen as Father often chooses his son's Christmas toy. Have you not seen the fond parent choosing a toy that Father himself can wind up and set going to amaze his son? We are tempted to choose subject matter that we enjoy winding up and running so skillfully that we amaze the children. Should we perhaps reverse the process, select some subject matter that the child himself can wind up—set going—and amaze the teacher?

There are many "Rainbows of Promise" in the Heavens for the Arts as they strive to fulfill their mission in this new future.

1. A healthy dissatisfaction with the ugly and the commonplace has been growing steadily. People are beginning to demand beauty in the common tools of every day life. Beautiful lines in automobiles, beauty in household furniture, kitchen utensils, lighting fixtures—yes, even in ash trays.

2. The Youth of tomorrow will be better prepared to meet the new demands—partly because they are a part of the new age and attuned to its tempo, and partly because those now training them are awake to the changing ideals and the new demands.

3. The adults of tomorrow will better understand the value and the necessity of the Arts. Their importance is already felt by the merchant, the manufacturer, the housekeeper—yes, even the gardener.

4. There will be more leisure time to devote to a study of the Art of making life beautiful.

If we can accumulate wisdom enough—before it is too late—to adjust our subject matter and method to the lightning like changes, we can free the spirits of these new youths who are so full of potential power for the accomplishment of great things, give them wings with which to soar even beyond our horizons and courage to make the attempt, we are likely not only to produce a few gifted artists in this Machine Age but shall accomplish the far greater work of helping *all* to realize Art as a fulfillment of human needs.

Victor Hugo some years ago wrote the following words: "It is important, at the present time, to bear in mind that the human soul has still greater need of the ideal than the real." It is by the real that we exist. It is by the ideal that we live.

America needs to learn to live. The Arts must help her do it.

Walt Whitman coined a phrase for us in the title of a poem—"I hear America singing."

May I state my prophecy in the following words: **I see America living.**

# The Teacher as Artist for Life's Sake

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**M**ISS SCOFIELD and Members of the Western Arts Association: I don't know how many of you here are as enthusiastic as I have always been about the philosophy of Dr. Borden Bowne, of Boston University, who was such an outstanding personalist and liked to say to his classes that one of the great mistakes made in thinking was that of committing the "fallacy of the universal," of choosing some splendid idea, some splendid practice, and trying to prove everything by it.

Let me illustrate what I think Dr. Bowne meant. Behaviorism has certainly a value and everybody who teaches young children can never get done thanking behaviorism for the aid it has furnished, but there are people who have tried to make a complete psychology of it. They have tried to build a whole philosophy on it, so Will Durant is justified in one of his thrusts.

You understand that behaviorism says there is no consciousness, no memory, no thinking; it is all muscular, it is all external, it is all physical; so Will Durant has taken a thrust at these ultra-behaviorists, and says that the behaviorist has made up his windpipe, but he hasn't any mind.

I think that is rather a sharp thrust, but it was coming to these people who tried to make a universal out of a splendid facet in psychology.

The intelligence tests which we use—and I hope use wisely—were for a long time so exaggerated that people tried to build upon them a determinism for boys and girls instead of seeing that the intelligence test is but one index to be added to other indexes, and that it is not in any sense a deterministic label.

Ida Tarbell said to me one day, "An intelligence test may tell you what a child can't do, but it doesn't tell you what a child can do."

That is rather a profound remark. Be careful now about building a fallacy of the universal on the intelligence test.

Here I am using the lecture method. The lecture method has been used so much that it has been criticized. It is a good method if you use it once in a while; a poor method if you use it all the time.

Dr. Hamilton Holt says that the lecture method is a method whereby the contents of the teacher's notebook are transferred to the student's notebook by means of the fountain pen, without having passed through the minds of either.

I like his remark. I think his reference is in order because the lecture method has been abused.

Now, the most recent of these exaggerations in our times is this: the exaggeration of science and the scientific method. Don't mis-

understand me; hear me through. I think that science is the keenest edged instrument that the human mind has ever devised. I think the scientific revolution is the greatest revolution that history has ever seen, the deepest and the widest. I think that science is the newest of God's revelations. I say all that for it, but at the same time it is only a tool, it is only a method, and we have tried to make of it a kind of god. We have worshipped it as if it were a universal, and it has had an unfortunate effect upon us.

Imagine a carpenter who spends all his time worshipping his tool chests and forgetting that not saws and planes and squares and gimlets and screwdrivers and braces and bits are the end and the goal. He has to use them for something. But we have been too proud of this new keen-edged tool called science. As Edward Slosson used to say, Science answers this question, What of? Science answers this question, How? How does this work? We need more questions answered than those two.

We have some questions of this sort: Why? What for? When? Whither? Science doesn't answer those questions for us. Perhaps I could illustrate that by saying that it is one thing for me to buy for my boys an automobile and to take some time to explain the universal joint and clutch and transmission and tell them all about the way the thing is made. This is all right; I am for it, but it is well to answer some other questions, to have those boys understand who shall drive the car; when it shall be driven; when it shall come home; who ought to ride, and what the car is for. Science doesn't answer those questions.

What has this scientific exaggeration done to us?

I believe in science. I take my hat off to it. I tell you it has made the world over for us, but it doesn't answer all our questions. What has it done to us?

In the first place, it has made us expertly able to appreciate the parts and expertly incapable of seeing the whole.

Kirtley Mather said once that three men went to visit the Grand Canyon; a chemist, a geologist and a botanist. As soon as they arrived the chemist picked up some soil and said, "Look at this; I never saw the like of this before."

He went into a room and began to examine the soil.

The botanist found a flower that was new, and the geologist picked up a rock and carried it off to his room. They spent two weeks at the Canyon but nobody saw the scenic wonder; everybody was expertly busy on his own part, and failed to see the whole.

I am told that my daughter has enough water in her body to wash a good sized blanket; enough lime to whitewash a small chicken house; enough phosphorus to make a dozen matches, and enough sulphur to kill the fleas on a small dog; but the sum of all these parts do not make the whole of my daughter.

To paraphrase Shakespeare, the elements are not mixed the same in all individuals.

Today the psychologists are, I think, hitting upon something pretty nearly right when they say the whole is greater than all its parts, but our exaggeration of science has made us believe that the sum of the parts and the analysis of the parts and the cutting of the thing into its parts and the defining the parts will give us an understanding of the whole. That is not true.

In the second place, scientific exaggeration has made the machine our master when the machine ought to be and can be and could be the best slave we ever had. Our toys have been made so fast and we have been so busy with them that they are running away with us. The automobile and the telephone don't save any time for us.

It would take me an hour and a half to go across Dayton to see a friend of mine. It takes but a moment to telephone to him. Do I take the rest of the hour and a half for my own soul? Not at all. I call up more people! I have a long telephone list. I am rushed more since I have had my telephone than before. The thing has somehow mastered me; I don't master it. And the automobile carries me farther and more rapidly to more places, but it hasn't saved me much time. I can't compose poetry when I drive a car, but if I had Old Dobbin, I might compose some poetry as I go along. But not while I am at the wheel; I can't do it. The machine has become a master.

The radio has let the whole world into the home, and the automobile has taken the family out. We have that situation. Machines come in to dominate us.

Here is a long string of cars, and suddenly one stops in front, and everybody begins honking, and some fellow back there says, "Who is that up in front looking at the scenery? We have to be at Winston by 2:30, because if we don't get to Winston at 2:30, we won't be at Summit by 4:30." Not that there is anything to do at Summit.

Scientific exaggeration has made the machine something to be served instead of something which shall obey the snap of our fingers and go to work as it might.

The exaggeration of science has done something else. It has made people lonesome in a world of things. All of us people know deeply and rather surely that we are the most important item in creation because as Mr. Gerling has so well said, there are elements in us that lift us above things and the rest of the creation; we have powers that other organisms don't have, and yet we are lonesome in a world of things. The law of the conservation of energy tells us that nothing can be destroyed; it can only change its form; yet we are told that we can be destroyed, so we walk mortal in a world of immortal matter, and we are lonesome and unhappy.

The exaggeration of science has done a fourth thing: It has

substituted comfort for happiness. Things do bring comfort. There is no denying that, but things don't bring happiness for long, not for very long.

One seeks for new things and sometimes the person who has the most things is the most unhappy, and we have gotten the two words mixed, comfort and happiness. Things don't do it for us. The most lonesome lad among the friends of my boy's is a lad whose father is abundantly rich, a lad who has everything, a lad who is comfortable but not happy.

The exaggeration of science has done something else for us. It has produced among us a philosophy of futility.

I am afraid Bertrand Russell is the high priest of this philosophy, but—I speak respectfully of that great man—I wish he had stayed in mathematics. He has given us a philosophy of futility; he has said, "Life is temporary, accidental, futile."

I think of that boy who spoke of the picture of "The Spirit of '76." When asked what he saw in the picture he said, "One man has a drum; another a fife, and the third man has a headache."

I think sometimes we have bred a group of philosophers in America who have a bad headache, and who through the exaggeration of formulas and through the determination not to believe anything which can not be put into an equation have so narrowed our lives that we have become convinced of temporariness. Those things have come, not through science, but through the exaggeration of science, as though it were a universal. It is not.

The great scientist, Dr. Thomson, the author of the Outline of Science, says that life is a great circle and ought to include the circle of science. It must include it, but the circle of life is greater than the circle of science. It is not a universal.

My friends, if ever there was an age in which we needed artists that age is now! I know you will say, "What do you mean by artist?" I hope I am not too bold if I try to define that word for you! Most living words are hard to define.

Some Londoner said, a prime minister is a person who lies in Westminster both before and after death. Interesting definition, but I don't think it is very good. Somebody said the other day, (I think I heard this at Allegheny College last Monday), "An athlete is a person who prefers physical exhaustion to mental exhilaration."

Here is a definition of intuition—a man must have said this—that intuition is the ability to look through a stone wall and see what is not on the other side.

I am afraid of definitions. I should like to hand out one more that I think is lovely. A definition I found recently of a gentleman: The last word tells everything. "A gentleman is a person who never gives offense—unintentionally."

Now, I am going to try to define an artist. We never needed



them so much as now. Let me go to John Drinkwater, who says that an artist is a person who is able to make our voluminous experience meaningful to us.

Let me take another definition from Harold Rugg, and by the way, I think his new book, *Education and Culture in America*, is the greatest educational book I have had my eyes on lately. It is a magnificent piece of educational thinking and Rugg says this: The artist is the person who is aware of wholes, and who is appreciative and also creative in increasing beauty.

That is the artist, and I tell you we need more of those artists today than ever before. I don't want to get into a debate, about whether or not art for art's sake is a sound doctrine, I do want to be presumptuous enough to say to you, my friends, that I don't believe in the principle embodied in the phrase, because it seems to me that artistry ought to be for life's sake instead of for art's sake, especially where the teacher is concerned, and the teacher who wishes to be useful should be an artist for life's sake because the stuff he works with is the mind and spirit and self-hood of the child. If he proposes to continue as a teacher he will have to be an artist for life's sake, and I like that, an artist for life's sake, because I think life is greater than art, and I hope you do, too.

I should like to ask this question and answer it: I should like to ask, "What can the art teacher do in this fearful complex time with the scientific exaggerations upon us, what can he do for education, for the child and for society?" I should like to tell you, and I am happy to have the opportunity to talk to you. Of course, you use science for a tool. You could not make a color without it, but I don't believe you offend by making science your god. What can you do?

First of all you can help us—and some of us who are not artists as you are, are working on this—to teach in units instead of in segregated pieces of subject matter. You can help us to teach boys and girls to see in wholenesses. We have to see that way. Almost all of our lives are cut up into segments and we never carry a relationship over from one place to another.

I read about a mother who was very strict about Sabbath observance. One day her little girl said, "Our neighbor is mowing his lawn on Sunday."

The mother said, "Oh, my child, that is terrible."

Soon the child came back and said, "Oh, mother, his mower is broken, and he is coming to borrow ours."

The mother said, "Now, listen, child. If he comes and asks to borrow ours, you tell him we haven't any."

That is the kind of segmented living we do.

I am not here with a brief for Sunday lawn-mowing. That is not my purpose.

I learned in one of the Halford Luecocks' books about a Puri-

tanical old pirate in the Carribean Sea who one Sunday put some of his men in irons because they were throwing dice on the deck.

There are people in my town who are saying, "What do we care about the health of the negroes in their part of town?"

Why, my friends, those negroes come into my home and my friends' homes as butlers, maids and chauffeurs, and they bring in from their own environments either health or sickness. Their health is the health of the whole city. We have to see things in wholes. We don't do it.

What is our trouble? We built a prosperity upon the success of a few, and we forgot the prosperity of the common man, and when the common man can no longer buy, then there is no prosperity for any of us. Don't put me down for a communist. I am not a communist. I lived too long in a fraternity house to be a communist. I am not sympathetic with communism for reasons I don't need to enumerate. But I am telling you, unless capitalism sees to it voluntarily that the common man shall be included in the picture there never will be continuous prosperity. We haven't seen that common man even in the days when our factories were belching smoke, and we thought everything was going famously. We didn't see that common man and his rights.

Oh, my artist friends, keep up this teaching in wholes, in relationships, in foreground, in background, in vanishing point, in high lights—a picture which is a whole in everything you do. You are not teaching in segregated parts.

The second thing that the artist teacher will have to do is this: he will have to help us see that all the devices of courses of study and governments and churches and schools are tools and that living is something finer than those tools.

I know you believe that. Oh, these tools of society! Now, take the educational tool just for a moment. Let's speak of our own tool. Educational tools, educational rules and regulations, educational traditions. What have they done? They have spent too much time on yesterday, and first thing we know our child graduates into the here and now, which is all strange to him for all he knows is yesterday. He hasn't been prepared for the here and now. Do I believe in his knowing yesterday? I certainly do, provided he begins with the here and now, and moves back as he needs to toward yesterday to understand it.

Not long ago I sat down at Ohio State University with Dean Arps and the new vice-president of Ohio University, Mr. Morrill. I never had seen Mr. Morrill. I said, "Mr. Morrill, I didn't say to you, 'I shall not speak to you, I shall not talk to you until I know your ancestry. Let me see your family tree. Let me go back where you began and come forward.'" But meeting Mr. Morrill, and becoming interested in him, I should like to know more of the man

and his family, and of his experience. The artist tries to do something creative in the here and now. He doesn't neglect yesterday because certain things there are necessary, but the child he teaches is living in something that he is doing here and now. Keep it up.

And you are doing something else, you teachers who are artists and artists for life's sake. You are doing this: You are making, because you are teaching creatively, you are making persons whom you teach stand up with dignity and say, "I am a person. I feel as a person ought to feel."

Norman Thomas in his wonderful book, "America's Way Out," says, that we are poor little flies crawling on nothing but a speck in the cosmos called the earth, and we could all be blotted out and the great universe would never bat an eye.

I am sorry he said that. It seems he discounted the glory of being a person. I should like to say to him, that that very fly crawling on the earth has measured these distances and stands up and knows something about the universe, and can throw his thought faster than light to all corners of creation. He it is who stands back of all art and architecture and science and literature. He has made it. Make him feel like a person. We need that so much. We are sick again for the dignity of being made to feel that we are creators in this universe, and you teachers of art can help our boys and girls learn that.

There is something else you can do. You can help us to learn how to be happy because it seems to me the key to happiness is usefulness, and what usefulness is so beautiful as artistic usefulness? When somebody makes a beautiful object and crowns it with his skill and enriches it with his thought and gives it to somebody to enjoy, he has laid the foundations for happiness.

If you please, I can't put happiness in a phrase, but as nearly as I can phrase to it, happiness comes to him who does something for the person next to him, for the increasing of that person's abundance of life, no matter what the cost to him in labor and thought. That is what makes people happy. We are a nation of spectators. We sit on the bleachers, we buy our baseball, our exercise, we buy our music through the radio, and you people who are teaching us all again to participate, to create and to share, you are on the right road for happiness in a scientific age.

You see I am trying to pay you my compliments today because I owe you so much, and you have so vital a part in this whole scheme of things.

There is something else you can do, and this is the last of the things I care to mention. I hope this does not sound too theological. I think you artists who teach boys and girls to be artistic make us feel conscious of what Warwick Deeping calls the unseen artist back of this universe. That is where science fails. You never can find God by a formula; you find him by artistry. All art is religion. All these

men who debate what God is by formulas, will not find God except by the practice of artistic living. That is the only way he is found, and those of you who are creative, and who are appreciative and those who are aware of wholes are well on the way to find the Unseen Artist and to bring back into this world of ours an appreciation of enthusiasm, which is a good old Greek word which means the God in us. I tell you we need you more than we ever needed you before. I hope you will not fail in the wide reaches of your work. You are artists for life's sake. That is why we need you.

May I say this: Mr. Yeomans in his book "Shackled Youth," says there are two kinds of teachers. Those that are tough-minded, those hard-minded, tough-minded teachers, who measure everything, and who weigh everything, and to whom a noun is a noun, a verb is a verb, get it and like it; and then those teachers who have a kind of aroma at the center of their souls, a kind of fragrance of life that lifts everybody up and makes everybody more wishful to be creative. That is the kind of teachers we need.

I hear something these days about fads and frills. I hear a whisper in the world that the time has come to cut out the fads and frills. I am for it, provided we get the right fads and frills. But don't get the wrong ones.

When I was a lad on the farm, I was given a long-handled tool with a blade like the question mark on the end of it, and my job was to go through the raspberries and the blackberries and trim them for the next summer. What did I do? Did I cut out the green shoots? Never. I cut out the dead shoots. Now is the time to put this question mark tool in and do some cutting, but in Heaven's name, let's cut out some of the dead shoots, not some of the new green shoots, not some of the things that have come in last, and are newest and freshest, but some of the things that are as dead as railroad passes for congressmen, and ought to go out.

I am strongly in favor of getting rid of things that now, in our civilization, are fads and frills, but I don't want to see arts and crafts and industrial arts move out. I don't want to see this lovely new thing called beauty and art in an ultra-scientific age thrown out just because it came in last with all its freshness and fineness. I hope you will help us to stand—I know you will—for the retention of these things that mean appreciation, that mean awareness, that mean creation.

I always like to talk to you—I think this is about the third time I have had that privilege of talking to this group, isn't it, Mr. Wood? I like it. I believe in what you are doing. We have lost our sense of participating artistically in life. Help us to bring it back. Widen your worth. Make all the rest of the folks hear it in the world of organized education. Make them listen to it, support it, and teach us again to live with that wholeness and that appreciation which is artistry for life's sake.

# Ancient America Enriching the Modern World

DR. HERBERT J. SPINDEN

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**M**OST of us think of Columbus as having discovered America although he found about 50,000,000 copper-hued men already established in the twin continents of the New World. The arts of life of these red men, our American Indians, ran about the same gamut in the scale of civilization as then existed in the Old World, except, perhaps, in matters of warfare. They had kings and priests, and golden jewelry. Their ethics were advanced even though their side arms were defective. They had a cultivated sense of beauty, but their state craft had not developed instruments of coercion. Their industrial system was based on the use of man power rather than horse power.

Most of us think of our white ancestors as coming from Europe in the wake of the Santa Maria and establishing in the New World its first really worth-while culture, enlightened by Christianity and patterned economically and socially upon the classical civilizations of Europe. But some of us know that this is not strictly true. We know that colonists from the Old World—Spanish, French or English—were not long in shuffling off many bonds which tied them to their mother-lands. They found themselves breathing a new air and they began to think for themselves in terms of a new life. They began to question old gods of order and precedence which their ancestors had set up to worship. And in an economic way, also, the new Americans found themselves growing Indian food plants and using materials and processes which seemed to lie around and be free for the taking, but which we now find were really invented by the red man before the days of Columbus.

Today if we scrutinize the crop reports of the United States we find that well over half of our agricultural wealth, in fact something over four-sevenths of it, consists of dividends on a great American heritage coming down to us from pre-Columbian civilization of the New World. Would we have much reason to celebrate our Thanksgiving holiday if we had to surrender corn and cotton, potatoes, tobacco, beans, turkeys, tomatoes, chocolate and rubber, not to mention the quinine through which we have reclaimed the tropics, or the peanuts which make even a circus worth-while. The list is a much longer one than I can give here and in a single good year the agricultural and industrial values derived from it more than equals our World War debt. Of course, many of these items of economy drawn from ancient America have now been disseminated around the world, permanently enriching all mankind.

Perhaps some of you may think that the domestication of wild plants just happens, that it calls for little or no character or intelligence and has little to do with art. The answer to this is that the food plants of America are in general more thoroughly domesticated and more abundantly diversified than those of the Old World, largely because the ceremonialism of the Indian played a part in their cultivation.

The great civilizations of mankind are all based on one thing, namely the intelligent use of leisure saved from the pursuit of food. With sure and abundant food in sight population increases and the energies of many persons can be engaged in activities to make life more interesting. When the Mayas of Central America had their corn bins full they began to wonder how the world was made; they took up astronomy and mathematics, temple building and the carving of monuments to sound progress.

Before passing to a visual demonstration of what they accomplished let me make one application to our life of today.

I said that civilization is based on the intelligent use of leisure saved from the pursuit of food. Today we have such vast and excessive quantities of the food and other domesticated plants of the American Indian that we are experiencing what they call a depression. We, in our turn, have done much. We have domesticated the lightning and other sources of power—we have given ourselves much new leisure, and we do not know what to do with it. We are in possession of a wonderfully rich country—but we feel no responsibility whatever to the future generations of mankind. We are rapidly liquidating our natural resources which are really limited in extent with a profligate waste such as the world has never known. The great need today is an intelligent use of leisure. When the average American quits work he begins to waste, not create, and much of his work is really designed to increase waste. He knows how to spend money, he knows how to spend energy in a destructive way, but he does not know how to spend time. The first fruits of leisure should be the cultivation of beauty. Instead of shutting museums, turning off teachers and depressing the instruments of culture in hard times—and this, precisely, is what is taking place today—we should take a slogan from ancient America. That slogan is Culture First—Culture First, that our country may cease to be an agglomeration of dissatisfied individuals and become a nation uplifted by visions of beauty.

(The stereopticon views show airplane explorations of Lindbergh and others in Yucatan, temples and monuments of the Mayas at ruined cities which include Copan, Quirigua, Palentue, Tikal, etc. The conventions of Maya art are explained in historical development.)

# Nature as a Basic Inspiration of All Art

JOHN GILBERT WILKINS

Art Institute, Chicago

I am here to bring you a message from two well-known institutions, The School of the Art Institute and Field Museum of Natural History, Chicago.

About ten years ago the Art Institute had more students than could be properly cared for in their regular spacious quarters. In looking about for more room, and in hope of adding a greater scope to our previously well-balanced background, the Field Museum of Natural History came to our rescue. Only a few of the instructors at this time could foresee the far-reaching educational possibilities of such contact. So many of us fail to see a natural history museum in its true light. But the day that the Dean of the Art Institute and I visited the Field Museum to consider classes in Research, the whole museum-idea took on a new aspect, for here was the wealth of the world before me.

I had formerly taught at the Kansas State Teachers College, Pittsburg, Kansas, far enough removed from an art center to feel a great hunger for art influence. The museum gave me a thrill, for here was a new opportunity. There are many of you, no doubt, who have felt this hunger for contact with nature and have longed for an opportunity to go beyond the regular art school study of the human figure and still-life.

We now have the Art Museum, the Natural History Museum, the Aquarium, and the Zoo, yet I hunger for more. This takes me back to the country, where again I feel the thrill of greater opportunity. Some of you are teaching in country localities and may fail to take advantage of the material at hand.

"Nature as a Basic Inspiration of All Art" is a good topic for this discussion; it gives us the whole range of life and experience.

For convenience we will consider a "geometric shape," which is so evident in modern art. What is geometry? Geometry may be considered as the organized arrangement of nature, and thus based upon the law of life and force. The circle, square, and triangle, or any part of these forces are just as much related to nature as man himself. There are countless millions of individual snow-flakes, yet it is said that there are no two alike. These are formed on the basis of a circle divided into six equal parts. One may ask how these beautiful designs can be formed so quickly. I am not a scientist, but I have studied nature so much that I would give this as the layman's answer—as the snow begins to fall, and in passing through different strata of air, it gradually chills and flattens out. This now begins to spin and whirl in much the same manner as a cardboard sailing through the air. Particles of unfrozen moisture upon the surface flows in small lines

to the outer edge where it is frozen. This continues until all moisture is thrown from center or until the flake reaches the ground. Thus nature performs another geometry phenomena right before our eyes.

The flower in its geometric form bears a close relation to the snow-flake.

The student of art should study these forms, not for themselves alone but to become acquainted with the basic principles of growth and pattern, as exists in all forms of life. He should avoid seeing details (non-essentials), but should look for the big, simple, basic shapes. This big shape may be further divided, the fundamental growth and structure established, and finally local embellishments may or may not be added. He may, on the other hand, use the knowledge acquired, to serve as a structure over which abstract or modern design may be built.

Art is a subject which we all study, but few attempt to define. Is it not well that we should establish a reasonable definition, our own definition of art, one which we ourselves may understand? Do not accept a dictionary term, but write it out in your own words, in ten different ways. Now select the one that seems to fit your best understanding.

We have artists in every phase of human activity. Every honest workman is faithful in his attempt to portray a fine degree of self-expression. Our reward is the knowledge that each attempt is nearer the goal.

"What is Art?" The definition that satisfies me most is—"The Finest Expression of Human Emotion."

The next question is: "What are the Qualities of an Artist?" For the sake of discussion, we might say that he should have three basic qualities, namely—Knowledge, Emotion, Skill.

Pure Knowledge is science, that which we know and beyond the point of believing. Knowledge supplies correct information, it guides and directs, it selects and rejects. Knowledge informs us of methods and principles, it relates history and lore. It is ever present as a check upon what we do.

Pure Emotion is feeling. It gives quality to an expression. It feels the well-balanced relation of values, colors, shapes, lines, forms, mass and composition. It is expressed in music, poetry and architecture. Can you imagine a vocalist with pure knowledge and no feeling singing at a grand opera? We will go far to hear a great pianist, and are thrilled with the fine musical emotions. We do not question his knowledge and we marvel at his skill.

Pure Skill is craftsmanship, but how can one define dexterity in craftsmanship without discussing both knowledge and emotion? Skill may be considered as a tool serving emotion or knowledge, or both, as the case may be.

Each individual may find his own definition for art, but to me it



is the "Emotional Overflow" of a well-balanced human expression. This thought keeps me constantly alert to finer things.

Graphic art may be produced in a number of different mediums and techniques. Some artists delineate in line, some in value, and some in color; yet others model in clay or carve in stone. In whatever medium one decides to work, he must feel the power and quality of the subject and medium.

Let us consider for a moment the subject of line drawing. A line in itself does not have much meaning, but when used to express an idea it automatically becomes a living force. A student in drawing must feel the power of this force. Slow, jagged lines express but little feeling, while a quick flowing movement is the result of active thought and therefore full of expression. Let us now experiment with the line to determine its great possibilities. (Black-board sketches)—Hogarth's Line of Beauty, Line of Growth, Spirals, Birds, Animals, etc. The flow of line and the flow of music is synonymous. Design and composition have subtle meanings. They describe line and mass, arrangement of line and mass, and the flow of values and colors. Domination and subordination play a big part in bringing out the thought of a composition. Arrangement is highly important.

If one is to get the most out of his course of training he should make many experiments on the side. He should be constantly looking for the principles of growth, the character of the thing rather than an imitative photograph. One can copy from the live model, a photograph or a clipping, and he will have learned but little, because of the psychology of imitation. On the other hand, he can study, construct and rebuild from the model, photograph or clipping, and at the same time be independent of them, using these things as reference from which he creates anew. To copy is chiefly an emotional reaction, not an intellectual one.

In modern times many new developments have come to aid the artist in his mental growth, among which the moving picture possibly stands first. Through the aid of the moving picture, both in color, regular and slow motion, one is able to bring into the classroom reliable reference material that could not be possible in any other way. By this means undersea life, birds of the air, fast-moving animals, and the microscopic world, all, may be enlarged, reduced, slowed down or stopped upon the canvas to suit our desire or needs. We also have the advantage of observing, in slow motion, the moving structural anatomy, the parts and details. The parts and details should be observed with thoughtful attention, noting the function and movement of each.

Students who do not try to make a photographic likeness of the object, but whose purpose is to express only the proportion, movement and character, will glean more fundamental knowledge and will develop a more friendly and sensitive reaction to all forms of nature.

He always has the privilege of observing more closely and portraying individual likeness and character; however, these final touches are merely incident to the main thought. To develop a new thought is like developing a photographic negative—it should be carefully observed and directed until the desired results are obtained.

Showing motion pictures—(slow motion picture of the horse in action, also the polo game, pointing out different anatomic parts and details, also noting the graceful flow of movement of the animal in slow motion).

Suppose you had a commission to make an illustration of a polo game. What would be the first thing you would like to know? Would it be necessary to know what kind of a pony is used in polo, or could you use any kind of a horse? Would you consider the type of saddle and style of clothing used by the rider? What kind of a field and what are the rules of the game? In what season of the year do they play? How many riders are in a team? Would you like to see a polo game in action, so that you could study the movement and character of horse and rider? Or without any of the above information would you be satisfied to go to your file and lay out some clippings which could serve as direct reference? It is quite evident that the smaller the man the less thought he gives his subject, and expects to get by on cleverness, technique or color.

It is understood among professional artists that "Research" (securing correct information of all material to be used in an illustration) is highly important before the final rendering is started.

It is comparatively easy for one to make an illustration from photographic reference, yet for him to portray the real character and expression of an event he himself should have a very strong mental and emotional reaction. This sensitive reaction is quickened and his feeling of movement, balance and proportion are greatly enhanced by his own participation in the game. Out of this experience may come a work of art, otherwise just a picture may be the result.

Let every ambitious scholar be constantly aware that nature is his best tutor, and always ready to submit to his personal investigation. If one has native talent and is interested in his subject, he may, with a few principles and the ability to think clearly, advance very rapidly in the great field of art. New principles when discovered in an object of nature and supplied in a sketch or composition, will awaken new thought and new discoveries. There is nothing that will make a student more interested in his work than to realize his own personal growth and development.

The broad and liberal "Research Thought" should be constant in every classroom of art, history and science. "Research is that honest purpose to search for more knowledge and understanding in your chosen and allied subjects." This gives scope to the free flow of imagination. It supplies new working tools with which he may find more powerful expression for what was once a flimsy hope dancing upon the distant horizon.

## “But I Know What I Like”

JOHN L. BRACKEN

Superintendent of Schools, Clayton, Missouri

**M**R. CHAIRMAN, Members of the Western Arts: I am very happy indeed to be with you this evening, and I am glad to note that our speaking is beginning in a retrospective mood.

If I may, I would like to tell you one of the hither-to unknown incidents in the life of our toastmaster, Mr. Ely.

Not long ago Mr. Ely went to see his dentist. The dentist said, “Mr. Ely, what can I do for you?”

Mr. Ely said, “I have a hole in one of my teeth back here, Doc. It is a great big one. It is so large I don’t believe you will be able to save the tooth, but I would like to have you do it if you can.”

The dentist said, “You get in the chair and we will inspect your offending molar.”

So Mr. Ely sat in the dentist’s chair and assumed the semi-recumbent position which all of us have occupied to our acute distress. Then the dentist proceeded to investigate his oral aperture with a mirror shaped like a mashie or a niblick. After he had completed his examination, he said, “Mr. Ely, there is some mistake. You don’t have a large hole in any of your teeth. There is a small cavity in the second molar, upper left, but I can fix that for you very quickly.”

Mr. Ely said, “Doc, I wish you would explain that. If I have put my tongue in that hole once in the last two days I have put it in there a thousand times, and that hole felt as big as the side of a house. How do you explain that?”

“Why,” the doctor said, “That is very easily explained. That is just the natural tendency of the human tongue to exaggerate.”

I am most happy this evening to have this privilege of assisting in welcoming you people here to St. Louis, and St. Louis County.

I know it is not necessary for me to express to you the hope that you are enjoying a fruitful convention because all that I have seen and all that I have heard has been to the effect that this is an outstanding convention in the history of this organization. And I think it is exceedingly fortunate this evening that so gifted and so appropriate a speaker as myself has been secured for this banquet meeting. (Laughter and applause.) Let me assure you that I am not conceding; I am merely stating the facts as they appear to me. (Laughter.)

It may be possible, however, that I should give you the background of this situation. When the chairman of your program committee approached me some months ago in regard to appearing

before this group, he gave me a partial history of your banquet meeting in other years. He said, "It has been a difficult meeting to handle. I recall one instance when a purely informative program was presented after the banquet. Many people criticized our program of information and instruction, so the next year we reversed our policy and we had a program of pure entertainment."

"Curiously enough, if you will believe it, we had just as much criticism of that situation as we had the year before, so this year my path is plain. There is only one thing for me to do. I must secure a speaker who is neither informative nor amusing, and I know no one who is better fitted for that task than you are."

If there is one quality which a speaker should bring to any kind of gathering, it is a memory which is able to go back and gather up facts which are pertinent to the situation in hand.

I have a memory that carries me back to the dim days that are now almost forgotten. I can remember when, if you wanted to buy drugs you went to a drug store; if you wanted a ham sandwich you went somewhere else. I can remember the days when mothers told their daughters that when they went downtown in the village they should not pass in front of the barber shop; they should cross to the other side of the street. And I can recall the past few years when we men folk didn't dare to go into a barber shop for fear of what we might see when we got there.

I can remember when art as taught in the schools was a thoroughly separate subject without any connection with anything else in all of the curriculum. I can remember the day when art as it was taught in school hadn't a single bit of color in it, when it was simply a thing of line and perspective, the deadly, dull sort of things that can immediately ruin the enthusiasm of a youngster.

I am an example of that kind of training. I had only one opportunity to put it into effect. I took a teachers' civil service examination in my misguided earlier days, and one of the tasks that was set me was to draw a still life picture of an orange cut in half. I did the best I could with that orange. I didn't know how many seeds or sections an orange was supposed to have, but I knew what color an orange was and, proceeding on that basis, I did the best I could. I passed the examination and, when the papers came back to me, I was complimented by the person who graded them on the picture of an oyster I had drawn.

I can remember back in the time when art supervisors and art teachers were supposed to be merely bundles of temperament who couldn't fit into the school system, and could not be depended upon for organization. The kind of an organization that you have here is a refutation and also a reminder of the way times have changed.

I can remember back in the days when manual training was merely an opportunity for joint research. That is, all they paid

attention to was the different kinds of joints, and how you made them. They didn't care about what kind of use you put them to. This was before we went into the tie-rack manufacturing business in manual training. This era was closely followed by the foot-stool epoch in manual training in all our schools.

My memory carries me easily over the years to that time when printing had no place whatsoever within academic halls, when, if you got any kind of a job of printing that was legible, you thought you had done well and type faces and type harmony had failed to come into printing opportunities. I remember back in the days when, if you wanted to get a domestic science teacher, you had to hunt a long time to find one that was adequately trained and then you had to pay a fancy price before you could get her to join your force.

I can remember when mothers refused to have their children take a course in household arts because they said they could teach them better at home; but now that mothers have learned their household arts at school, they were willing to say their children can learn more at school than they ever could at home.

I have sufficient memory to enable me to do one thing; I can, I believe, recognize a crisis when I see it, and I believe you and I have been staring at a slowly developing crisis during these months, perhaps years, that have just passed.

I hate to drag in our well and unfavorably known depression, but it is a situation at which you and I must look full face. I don't know how they treated this convention, but I heard a rumor that things are getting so low that here in St. Louis they aren't going to give a key of the city to distinguished visitors; they are going to compromise and give them the keyhole. At that, St. Louis is better off than Chicago, because the latest advice is that they have a slump in the depression there.

I think I can define a depression for you. A depression is a period during which we must do without the things that our fathers never even heard of. I believe that a particular thing wrong with us is our basic inability to distinguish between necessities and luxuries.

A friend of mine went out to a neighboring school system not long ago to assume the superintendency. He examined the school situation and, after he had looked it over, he delivered himself of one of the sagest remarks I have ever heard made by a school superintendent. He said, "This school system has more luxuries and fewer necessities than any other school system I ever saw."

A man in the audience this evening recently attended a competitive athletic event. Before the beginning of this event he had been through the manual training department of the school and, as he surveyed the bare opportunities for industrial education which were given in this typically industrial community and then went out to the beautifully appointed athletic field, he said: "I believe if these

people would consider that manual training and household arts and printing are necessities, and that competitive athletics (not physical education) is a luxury, the boys and girls in this community would benefit a lot."

We simply haven't been able to distinguish generally between necessities and luxuries. In St. Louis County not over three months ago a father appeared before a board of education to request free tuition for his daughter. He said he couldn't afford to pay the tuition charge, which amounted to about one hundred dollars a year. His request was denied principally, I believe, because the daughter came to school every day in a Packard which was hers to use as she desired. With that family the Packard was a necessity. The payment of a school debt was a luxury which they felt that, under the circumstances, they were able to deny themselves.

One of the most grewsome examples of this sort of thing that I have ever heard, actually occurred in an eastern city not many months ago, when a young couple with an infant son decided that it was necessary for them to give up their child, or to give up their automobile. As a result they laid their four-months-old baby on the doorstep of a foundling home and drove away in the automobile which they preferred.

I would like, if I could possibly do it this evening, to attempt to make the point that it is necessary for you people here to see that your job is an everlasting necessity and, further than that, to see that it is recognized as a necessity among the people of your community. It is an unfortunate thing, but the last thing put into a school curriculum is the first one to come out. It is still considered as a luxury, and in times such as this, things are coming out of schools.

A friend of mine came through here a week ago on his way east from the west, and told me of one school system in which 130 teachers had been dismissed; another in which 230 teachers had been notified that their services would not be required for another year. I know of an individual school, not 25 miles from here, which operated last year with ten teachers on its staff. This year it is operating, after a fashion, with only three.

It is perfectly reasonable that, when communities must deny to children the opportunity for training in those subjects which have always been the core of our curricula, we are going to face the time when they will feel that the newer subjects must be closely scrutinized.

I was embarrassed not long ago when a woman who is a competent teacher of music came into my office and applied to me for work as a janitress. In my own small janitorial force I have at this time a public accountant, and an expert airplane workman, and I have a leather worker who can do the finest kind of artistic work.

This is the sort of thing that has gone out, and I am making an

appeal to you this evening that you shall make these things which are in your departments so everlastingly necessary, and to see that they are so recognized as being necessary, that other people, not so firmly entrenched in their departments or positions as you are, may have the advantage of the continuance of your department in the school which you represent.

I am very sure that all of you people here know that the only way that any of us can justify the continuance of any department in school is through the attainment of reasonable objectives. I know that you know more about the objectives in your departments than I could possibly know. I am taking it for granted as I speak to you this evening, that through all of the departments here represented there runs a common artistic thread; that there is a common artistic amalgam which welds this organization and, as I speak to you I am going to deal with generally applicable principles, such as the art of design, of proportion and of color and of balance and of harmony; not as one who speaks as an expert, but as an ignorant man who speaks to people who are experts.

I would like to have you consider for just a moment the kind of a world we have been living in. This kind of economic debauch in which we have indulged ourselves has been the greatest the world has ever known. It hasn't been an ordinary inflation period. It has been a kind of two-automobile, trip to Europe, oriental rug, antique furniture inflation in which we have felt that we could all share. It has been an age in which culture has come forward more rapidly than it has in any similar period of years that I can at the moment recall, and this culture has very naturally invaded the schools.

We have sent our children very properly into our wonderful art museums. We have given them opportunity to listen to our gorgeous symphonies; we have given them in their infancies creative gifts to bring out their latent talents. We have recognized this as an age of expression in which these children should do the things that they want to do. Probably almost every American home has in it some sample of manual training work put away which Junior did in his earlier youth. It is quite possible that in most of these homes there is a beautiful picture of a purple ship on an orange ocean which was said to have meant some kind of primitive urge or modernistic tendency. It was apparent that a wonderful artistic future lay before Junior.

We have taught these things fumblingly, and curiously in many instances, and we have received responses from children in the schools which have been amazing.

I take time to call attention to only one of them. It was in a neighboring school system that, in a third grade, they had been teaching that marvelous poem we all know, "Who Has Seen the

Wind, Neither You Nor I," and after they had taught that poem, of course, the youngsters had to draw a picture of the things that that poem said.

I wish that sometime it would be possible for a youngster to read a poem and enjoy it, and not dissect it, and not have to put down on paper his impression for someone else to look at. But it is still regarded as good technique.

This teacher had the children draw their response to this poem. She went about in the class room calling attention to this fault or to that excellence, and came to one desk which interested her. She looked at the drawing on the manila paper. She said, "Jimmy, that is fine; there is a tree, bending away over; the wind is blowing. I can see that in your picture. That is charming."

She looked at the picture again. "But who 'is that down under the tree?"

There was the picture of a little gnome, a dwarf-like figure. "Who is that under the tree?"

Jimmy looked at her with all the faith of a creator, and said, "That is neither you nor I."

And somehow in a multiplicity of responses we have failed to find the discipline which we expected would be there. Witness some of the things which we see in this modern civilization. With all of the opportunity that youngsters have to see and experience beautiful printing, rather than choosing the new books with their charming formats and delightful tales, they still stick to the cheap modern editions of Dead-Eye Dick, a library of which is in almost every youngster's possession, even in these latter days.

It is possible for you to ask almost any boy to name the best artist he knows and get in response the name of a man who draws a comic strip.

I think one of the most pathetic things that has been said to me was said by a teacher about Segar, the creator of the sailor who is perhaps the hero of most of the smaller boys today. Segar has made Popeye popular. This teacher said to me: "I have a nephew of Segar's in my class at school and, would you believe it, he doesn't show a bit of artistic ability!"

We have set up the kind of a situation in which we can actually fall for Empress Eugenie hats and not bother as to whether they offend our artistic canons. In spite of the training which our children have, when they go into our furniture stores to buy furniture the thing they buy the most of is not honest wood, honestly finished; it is fake wood, with an improper finish on it, or an over-stuffed atrocity which will be taken to a home which belongs to no particular period of house design in these United States. And this in spite of all of the training which we have given!

There have been terrible examples, which many of you people



have seen, in the selection of fabrics and of harmonizing colors. I heard of one not very long ago. A large woman who had made an unfortunate selection of material for a gown, both as to color and stripes, came to a busy corner which was dominated by a policeman. There was a lot of traffic at this particular point. She needed help. She approached the officer and said, "Officer, could you see me across the street?"

He looked at her and said, "Lady, I could see you fourteen blocks." And that is not an isolated illustration.

I am sure that one of the two objectives in the thing with which you are working is a very practical objective.

I don't know whether you know of Henry Ford's school at Sudbury. It is the kind of school I could not send my children to. It is a school and farm combined. There is a 1,500-acre farm on which youngsters of junior high school age work. They become familiar with all the complexities of modern plumbing; they do manual labor and do things that are good for young boys, but when, in one week out of three, this shift goes into the classroom there isn't a single bit of art except industrial art that the youngsters have, there isn't a bit of English taught except that English which belongs to business. There isn't any history except the history of industry; there isn't any language, and there isn't any of that cultural opportunity which can so thoroughly enrich life today.

Henry Ford says he has ten million dollars to make available to duplicate this school at Sudbury, as far as money can go. I am willing to say that Henry Ford can make a rattling good automobile, but I don't believe in the theory of education that he has put forward, and I would be perfectly willing to join any society which would organize with the avowed purpose of abolishing Henry Ford as an educational expert.

That is art, that is manual training, as it is applied merely and solely to the job in hand. It is a thing that is necessary, but that is only a part of it. I think the other part of it comes out of this experience of Frank Nuderscher, brilliant St. Louis artist.

He told me some time ago of going to a particularly beautiful spot in the Ozarks. He was told that there was a home in which he could stay, presided over by a lady of elderly years. One day he went out and painted an Ozark landscape. All of the gorgeous autumnal colors were transferred beautifully to his canvas. He came in with the painting and, naturally, showed it to the woman in whose house he was staying. He thought she looked at it a little curiously, but it was not until the final day of his stay that she told him she had been looking at those hills all her life, and had never seen their colors until they were brought into her house on a piece of canvas. Then Frank Nuderscher said the thing that is on the other side, "Why,

to me color was all that those hills were." They were both right, and they were both wrong.

This old lady had seen the seasons sweep over these hill sides. She had watched the barren ground yield to green; had seen the green give way again to brown; color she had seen, but that beautiful overlay of the autumn had never met her eyes. To her that was the upper field, the pasture. Those hills were the things that were part of her ordinary existence. There was color there, but what she saw was practical utility.

We have to go beyond that practical utility and overlay this living color on the training that our boys and girls are going to receive.

The last book that I read about Japan has in it a charming description of Japanese gardens. They are not flower gardens, necessarily. They are simply representations of nature. They may be miniature trees and water falls and rocks and crags, but they are the nature that is one with the Japanese being. These gardens are not things apart; they are of the house itself. They are a part of living to the Japanese people.

The man who wrote this book went home with a Japanese hemp dealer, corresponding perhaps to a rubber merchant here in the United States. He took him home into his living room, from which there was a vista into a garden. He examined this garden to his heart's content; admired it and, because of his deep interest, was then invited into a secret garden. This Japanese business man took him into another room. As they entered, the walls slid magically aside and there, a part of the room, and yet not a part of it, was the most entrancing, soul-quieting garden on which he had ever gazed.

In this room there was a teakwood table. On the table there was a blank book and a brush, and the Japanese man said, "Every day I come in here to do my thinking. I kneel before this table, and I gaze at my garden; I am one with my garden, and my garden is one with me; and before I go, I take my brush and I write here in this blank book the poem my garden has made me feel."

I believe that every one who is adult has a garden into which he can retire, a garden of contemplation, a garden of the soul. I believe that garden is his birthright, and I believe that the people whom you represent here this evening must help give that birthright to every American child. If you are going to teach art as a matter of line and perspective without bringing in its glowing colors, then you have barred off that garden and the children can't see into it. If you are going to teach manual training and printing and household arts simply as things of inanimate wood and metal and fabric, then you have built a wall before that garden through which the children can never go, and when we get to the time—if we ever do, and may God forbid!—when we shall say that all of this training must have a

dollar value and a commercial use, then we have swept the garden away and have substituted for it a busy city street.

I believe that in the hands of you people lies the opportunity to sweep away the walls of the little houses in which we live and to enable boys and girls to look out into the gardens which are their birthright. We need for living, and we need for surcease from living, such intimate acquaintance with and such ingrained appreciation for life's finer things that out of our sense of balance, proportion and harmony will emerge a resultant good taste which will enable its possessor to say, "Whether other people like my garden or not, I know what I like." And the judgment will be sure.

Years ago Henry Longfellow, not yet eighteen years old, scratched a quatrain on a potters wheel, recently returned to light. If it applies to anything, it applies to those people who are teaching so splendidly just the things you people are doing:

"No handicraftsman's art  
Can with our art compare;  
We potters make our pots  
Of what we potters are."

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## The Discovery of the Student's Personality

DR. EUGENE G. STEINHOF

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**I**N THE lecture of yesterday we attempted to demonstrate how to give to the student opportunities for expressing his individual talent.

Today, we wish to demonstrate the means by which we may discover his personality.

The artistic level which a generation attains, depends, in a large measure, on the extent to which the unique personality of each artist is expressed.

It is such an astonishing thing that, since the decline of Baroque art, the art student has been taught instead of art, routine; and soulless crafts instead of the natural means of art structure.

Of what value for our students is a knowledge of the art of the past if it is not taught how it may serve his present purposes?

Of what value to our architectural student is being initiated in the mysteries of the Hellenic sanctuaries, if he is not initiated in the mysteries of the life of our day?

Of what value to him is a knowledge of ancient art techniques, if he remains a stranger to the techniques and materials of modern art—expression?

Will the art of painting forever be identical with framed oil

canvas or with water color treatment? No, painting is music in color and never depends on traditional techniques. Harmonizing colors by bundles of light on the stage is a kind of painting, too, as is making a harmony of the colors of a dress.

And sculpture? Sculpture is still regarded only as the art of representing a human body in stone, clay or bronze. And yet the art of sculpture embraces all art creations which bear a plastic surface, whether it be a house, a vase, the body of a human or animal being or of an automobile.

And architecture? Is architecture forever to be identified only with buildings and decorated facades? I hope not. Architecture means much more.

Architecture is the will of constructing, the will of giving objective form to an idea, to the building purpose, its idea. Be it a vase or a house, a chair or a lighting fixture; all art creations which embody SPACE, are born of architecture. Architecture really means: Space creation.

Now we are come to the quiddity of the problem of modern art teaching: We must no longer teach aesthetics as art but we must return to the fundamentals of the arts and teach them. It is presumptuous to impose one's own standards of taste on another, or to regard them as one with the standards of the arts. Furthermore, to teach art as an ideal of beauty, so false because the conception of beauty is such a variable thing.

Vasari, the contemporary of Michel Angelo; Goethe; both criticized the Gothic style as "barbarous, ugly, and odd." Today, many people think otherwise. The architecture of every large city and university is a reminder of our liberal borrowings from the Gothic.

Furthermore, take the case of the Venus of Milo: Once, the goddess and ideal of feminine beauty, today she is relegated to the limbo of forgotten things—the standards of today proclaim her far too stout.

We must conclude therefore, that art, built upon a foundation of aesthetics is by its very nature a transient thing which is doomed to crumble. For that reason, we may observe that, in epochs where the aesthetic ideal held sway, each generation of artists condemned the ugliness of the taste of the preceding one, and loudly proclaimed the beauty of his own.

We who are called upon to build up the future generation of artists and by so doing raise the artistic level of the nation, must first abandon the aesthetic approach. Living art, like surgery, is not taught by historically but by creatively, by actual operation and performance.

Let us courageously show ourselves in our artistic nakedness and purity, like they did in Romanesque times. It was then that a new culture came into being. We are in the same situation. It is only

courage of this type which will produce results in our time equally as marvelous as those of the Romanesque era. Anew, the way leads back from *appearance* to *truth*, from the *formulas* to the *fundamentals*, in our case, to the fundamentals of creative art structure, which consists in teaching artistic *space*, *surface* and *color*. Then, the way will be clear for true and free expression of the artist's thought, his will and his personality.

The moment is come to do it.

The curricula of most of the modern art schools exert an influence on the average gifted student which is depressing. Under their prescriptions, ancient styles are glorified and modern patterns are copied. How are we to combat these tendencies in the wrong direction? By abandoning once and for all teaching art as a matter of taste and appearance and substituting teaching art as *living truth*.

The cursory words of introduction over, may I now ask you to follow me in a step-by-step analysis of my laboratory method. The time limit, imposed on me, prevents my going into great detail but I shall attempt the task of giving a clear, general description of my methods of inculcating art fundamentals in students and this for the purpose to clear the way for the free and artistic expression of their personality.

Now let us speak of the stages in our teaching method, according to the general principles which we have exposed.

#### *First Stage.*

In the first step, it is necessary to make the student stop copying nature.

He is too young to possess a true knowledge of nature, and, on the other hand, his instinct is no longer sufficiently ingenuous for him, as it was in time of his childhood, to know nature instinctively in its pure forms of appearance.

For this reason, I advise him to work with forms of pure imagination which are not abstract at all but called abstract. Among those forms, the vase, the vase as a symbol of space and not as a receptacle or as a decorative object, is the purest, the most fecund, the most refined and the loftiest form of all.

The student should understand the vase as the clearest symbol of the germination of that primal instinct which twists natural forces under the immutable law of gravity. The visible equivalent of it is the vertical axis.

I explain to the student the concept of a creative principle in nature. The understanding of nature leads much farther than copying nature's variable appearances.

This is a matter of fundamental significance.

For the artistic will to form which is likewise a purely creative one, there is but one impulse: To conceive of a form for the creative content, and to realize it in material. Every romantically false caprice

is thus excluded. Therefore, it is important to introduce the student to the significance of a creative will. Here I make use of the natural law of axis.

If, in nature, the will to form radiates in every direction of the space, then arises the structure of the cosmos. To symbolize this will to form by means of presentation in the plastic arts, we have as yet come upon no artistic means to express it.

If the will to form radiates in but a single direction, there results for example the plant with its blossoms.

To symbolize most purely this creative activity, with the means most available to us in the plastic arts, we found the vase.

Its creative activity is like that of the blossom: A creation of strength radiates at the same time, driving the blossoms and leaves before it until its meaning is fulfilled. This meaning is its building idea, its building purpose. The vase is the ideal means of symbolizing this creative activity of nature.

Around the artistic will, the vision of its creator, arises the clay wall of the vase, striving upward to the top, until its meaning is fulfilled, that means in our case, until the inner feeling of the one who was constructing the wall, comes to stop.

The training of the vase, based on our concept, is one of the pillars of our educational method. From this training, derives in a surprisingly short space of time, the beautiful line of drawings, the often marvelous sculptural surface and the architectural space feeling in the works of my students.

The creation of a few vases, according to our concept, introduces the students to deep comprehension of all the fundamental mediums of art structures.

Now we should like to demonstrate, by means of a few slides, the practical and simple way of initiating the students in the meaning of the vase.

The student commences to draw on paper with the index fingers of both hands, blackened with soot. He creates simultaneously two lines which, in their reciprocal relationship, detach from the plane of the paper a space with a life of its own.

After these first faltering attempts, more precise forms result. As the student progresses, he should draw simultaneously with two brushes.

Once he passes this phase, he will have gained sufficient mastery to be able to *cut* from paper various vase forms. The student has already left behind him the period of vagueness and hesitation. For the first time, he feels a creative power which is inwardly pleasing to him. He sees that his drawings are already the result of a development which commences with the uncertainties of his first attempts, and which leads to a clear and satisfying unity of such as was achieved in the exercise of cutting out vase forms. He gathered

courage, and he feels from now on the need of applying this capacity to experiments in space. He wishes to become technically proficient by erecting vases with his own hands, later on, to acquire the art of the potter's wheel.

This slide shows a vase created by hand, like sculpture, that is to say, without the potter's wheel.

The slide herewith exposed, shows a vase worked with the potter's wheel. Besides its beauty, you may observe the technical skill of creating such a tall vase. From the vase to free plastic creation, there is but a single step.

This slide shows us clearly the correlation between the means of sculpture. This torso is worked like a vase: It is built up like a vase and hollow like a vase. The effect of this method is as follows: This torso was worked by one of my students after only four weeks' training in the school of the vase. He had not previously made statues. To show clearly the identity which exists between a plastic form, not applied to human form, I shall show you two slides.

This is a vase erected by hand. You may find the same spatial tension in a bust, exposed by the following slide. Both, the vase and the bust, are of perfect architectural space feeling and of architectural feeling of volume.

For fantastic characters, I start not with the vase, consequently with the potter's wheel but with forms, produced on the lathe. The work of the lathe offers unlimited possibilities of creating rich and exuberant forms of rotation, like those from a candlestick until the Indian pagod.

This slide shows a first attempt produced on paper with two brushes, simultaneously drawn.

The second slide of this series shows us the same feeling but freely projected in space.

This slide marks the first step toward a plastic effusion in space without recurring to a form of nature.

The last slide of this series gives us the first result of an artistic treatment of the plastic surface of a natural form, the human face. This work is the result of eight weeks' training with the school of the vase. It is the first figural work of a student, directly cut out of stone.

It is the free artistic composition of plastic surfaces applied to a human face.

We are coming to treat another problem, that of the *line*.

In his execution of the vase, the student sees that the light plays with the sculptural surface. It is this fascinating play of light which fashions and curves the material, so that its form becomes the outward expression of a plastic conception.

By observing the play of light, the student will come to grasp a most important concept, the *concept of the line*. Any given line

is not something flat but something spatial. The silhouette of the human body is not an outline lying on a plane surface. It consists rather of a thousand spatial lines winding one within the other, in front and in back.

Hence every line is the result of a space-observation, not the mere banal expression of the object's outline against the serial space.

Now, the moment comes in which the student succeeds in understanding for himself what *Drawing* is.

Drawing means a notation of special plurality, by means of strokes on a level surface, and with a definite will and definite aim. In this short definition, the whole scope of the problem of drawing is indicated.

The creative work of drawing which consists of spontaneously fixing a world of things on paper, requires a strong and decisive will, full of courage and energy. Therefore it is strictly forbidden to cross out, to correct, or to erase what is on the paper; to add lines to the drawing when the emotion is lost. So that the student will not yield to the temptation to erase or correct, I persuaded him to draw with brush and ink, not with pencil. I tell him that every drawing is like a battle which will never be repeated, that it is the momentary confrontation of an external with an internal vision; and that, to accomplish this, no technique will serve. The hand, directed by an inner will, is an executor without a will of its own, commanded by the vision. Consequently, if the vision commences to fail, the hand must stop drawing. No lines must be added without the presence of continuity of the initial emotion.

Then, I have them observe that lines, being uniquely *spatial* products, will enter into indissoluble relationships and reciprocal affinities among themselves, the basic value of *artistic anatomy*.

It is necessary to say several words about anatomy to the art teacher who will direct this course.

I maintain that the method in which anatomy is taught today in the most of art-schools, consisting of an explanation of the bones and muscles in a so-called "lay figure," that is, a plaster-cast of a human being without its skin, is altogether absurd. Neither a Praxiteles who was very realistic in his work, nor the Indian masters who felt in a purely abstract way, pursued courses in anatomy. Leonardo was not only a painter but also interested in natural science. The mistake which, after three hundred years, derived from this casualty, has caused the greatest harm.

Why harm? Because as a consequence, in innumerable works of plastic and painting, we have come to a coarsely realistic representation of the naked human body which mutilates all imagination and illusion, creating in their place ugliness, an ugliness which ranges from platitudinous dulness to shocking repugnance.

Coming back to the question of anatomy for artists, we must



assert above all that we have and never had to represent a human figure without skin. Furthermore, we must never represent what goes on within a man, but only how he appears to us in the light, seen through the surface of his skin.

I induce my students to envisage a human being above all as a static problem in construction. His standing must be observed, his walking, his movements from one position to another. Then, the student must concentrate on observing the harmony of the parts of the body, until he is no longer conscious of the fact that he has ever regarded man as a composition of separate parts. He no longer conceives of his construction as something rigid and fabricated but as a *Unity*, a Whole in motion, similar to a moving auto or a moving airplane. Thus should be the important study of bones, taught to the artist.

Next we come to the study of surface, flesh in its manifestations in light.

The exact topographic knowledge of all the muscles in their arrangement is as naught compared with the marvelous play of light, representing the surface of a living man; this play is one of brilliance, evoking heights and depths in its inner masses of fats and muscles.

For us artists, all these stand in a far more important continuity than the more topographical objectivity of a fabricated man, rigid with the calm of death, the plaster "muscle-man."

Logically close to the problem of anatomy in the art, is that of the so-called "*disproportions*" which are to be found in the drawings of the students.

In regard to any disproportions we may find in the student's drawings, I watch carefully that none of these disproportions of my own students be corrected.

Every drawing, made with sincerity, has innate proportions which are correlative with the stage of development of the drawer and with his sex.

For example: each male student draws the female pelvis much broader than it is in reality. It is the influence of his sexual instinct. The female students always draw the head smaller and the legs longer than they are in reality.

Furthermore: In the first stages, all the students do not understand the continuity of the human neck and shoulders. This union is the transition of the naked body—of the head—into the clothes. Their feeling does not yet distinguish the continuity of *forms* in the discontinuity of *materials*.

All the students draw the nude back with much more clarity and beauty than the region of the breast. They have more preconceptions when they visualize the front of the human body than the rear. For the student connects a series of secondary considerations with the

front part of the human body, which divert him from a purely visual consideration: notions of individual traits, of sexual reactions, etc.

As he develops, the student will correct himself according to his own conception of the human body.

The two things which I demand are:

First, that the student draws with brushes instead of pencil, so as to prevent the student from crossing out; and second, that a size of paper will be selected differently for each student; this will cause the drawing to appear neither enlarged nor diminished, but natural and agreeable.

Here are a few slides, representing the development of the faculty of drawing in some students.

The first case concerns a very sensitive young lady. This drawing shows one of her first attempts. It is amusing in subject but childish in execution.

This drawing reflects the pupil's training in the school of the vase. The feeling for correlation between the lines is awakening.

This drawing gives us the fusion of her refined feminine character with a perfect union of line. Time of her training: eight months.

The next example concerns a youngster whose power of observation is sharp. This drawing characterizes the first attempt to crystalize some vague feelings.

This drawing obviously demonstrates the influence of our method. This drawing shows the same groping for form. But the line is strong and clear. The two drawings were completed in the same week.

This drawing, following six months of training, excels for two reasons: the perfect clarity with which it mirrors the personality of the artist; and the skillful working out of the purpose of drawing by the proper art means.

The third case belongs to a young woman with a very feminine cachet. These lines are the first awkward attempt at catching an appearance by lines. After a training of several months, she attained the delightful expression of her personality.

This drawing shows the perfect unison between the master of the art means and true expression of her personality.

The fourth and last case relates to a young man bursting with energy and cheer. The first slide shows uncertainty of line.

This drawing shows the perfect clarity of line.

This drawing shows the perfect art form of drawing.

This drawing shows the same mastery of finding out the essential line.

This is a charming picture of present day Venice as seen by this jocose personality.

This drawing also demonstrates another principle of my instruction: My students, from the first stroke and during the whole time of attendance, are accustomed not to correct drawn lines: the first

line drawn on the paper is the last line. You may observe the effect of this principle: It conduces to mastery and freshness of line.

From all that we have seen results that the old method of teaching by models must give way before the method of awaking the genuine, inner knowledge. This inner knowledge is based on the *innate personality* of the individual in question.

What is this personality?

Can the student recognize it in himself? Can the teacher recognize it in the student?

We believe that we must answer this question with: *No*. We will take the drawings which I have shown you, as the occasion for going into this question.

We have seen that, from drawing to drawing, a new world arose, a new world both for student and teacher. An experienced teacher knows that there exists no accurate way of determining future artistic accomplishments of the student. For, the kind of reaction which one and the same personality will have, cannot be foreseen in its effects.

So we must *never* give to the student the problem of the *WHAT*, but the problem of the *HOW*; and this *HOW* is the method of proceeding from mind to the creation of real form. This is the only true way of awakening and intensifying the personality of the student.

We wish to explain the problem of the *HOW* by one example:

We see, in drawing, for example, that simply by shunning one means of drawing, we succeed in giving an impetus to an emotion already in play: Thus, in the case of avoiding the pencil, as a consequence of the possibility of erasing. In this case, it is not a question of an artistic or aesthetic means but, in so far as it concerns drawing, it is a question of a purely psychological activity.

From drawing to drawing, from work to work, the student strides on towards success. Yet this impulse is not supported by his so-called *talent*. It is rather the result of a psychological release.

*Second Stage.*

In this stage of the young artist's development, one of the most important means of instruction is the abstract plastic in the highest means of expression available to man: that of *Architecture*.

Architecture is not only the art of constructing buildings: it is the will-to-form which lives in all men, and which expresses itself by space in its artistic harmonies and this is the material.

In this stage of our instruction, we are concerned with learning how to master space as a cubic phenomenon, with the fundamental technical means suited to this undertaking.

Here, we are concerned above all with experiencing architecture in its outer, purely plastic manifestation. The most original expression of architecture as the expression of an inner tension, that of concave space, is reserved for a later step in the artistic development, for that of the architect. But in this lecture we have not the time to discuss

this question in detail. It is important, however, that we fix the limits of our knowledge of architecture, corresponding to this step.

We have found and practiced the following pedagogical path as leading directly to this end:

I begin by introducing the students to the architectural organizations of nature: the crystals. I explain to them the building law of crystallization. I tell them that all the crystals in their innumerable forms, from asbestos, crystallizing as fine as silk threads, up to the crystals of the most complicated forms, are subject to the same law. Modern science has shown that the axes of each crystal are in their proportion in proportional relationship to those of all the other crystals. Thus, the architectural building law, the architectural space of all the crystals, corresponds to one definite law. From this fact the law of architectural space-proportions is derived.

When they have grasped the importance of this concept, I make them construct cubes of different volumes, which harmonize with one another, according to the character of their conceptions.

Following these exercises with cube-volumes, we begin to apply this newly-acquired knowledge to the necessities of our life.

Before even drawing plans, the student must comprehend profoundly the various individual and utilitarian desires of the man who wants to live in this building. For educational reasons, we are beginning with simple, supposed building-purposes.

The student must put in writing the movements which the supposed future inhabitant will execute as he goes about his daily routine; and to do this well, he must bring into play all his power of observation and imagination. By means of these deep impregnations, gradually visions of space are born which unite and organize themselves, until the moment comes in which the student can give articulation to these visions in the material of his model. He then creates it, joining wall to wall, modeling his tiny dwelling-cubes, according to his understanding of the type of life that is to be lived in it.

And now, in the work of harmonizing of cubes, he has his opportunity to apply whatever skill he may have gained during his performance of the previous abstract exercises. He sees his house-model created, and finally, at the basis of his model, the plan appears.

After this, the student begins to control his model from the technical point of view, according to the necessities of construction. He sees, to his great astonishment, that success in constructing a house does not depend upon the knowledge of a thousand technical details.

So, from step to step, the student gains experience and the truism of architecture will remain fixed within him forever.

### *Third Step*

In this moment he must realize that beyond the material realities, there exists a more subtle world, the *world of color and light*.

. We must explain that the spatial appearance of architecture and

of sculpture does not only depend upon its stereometrical form, its volume, but also and above all, upon the light by means of which we perceive space, thus volume.

Therefore, it is necessary that students who study architecture as well as sculpture, be familiar with the laws of color, as though they were pupils studying painting.

The domain of painting is to create the imagination of space on a level surface.

In this simple sentence is expressed the whole content of painting: the longing to symbolize in something unreal, the space which we experience: in our case by means of colors. Light by side of light, and for us, color by side of color, as they must stand side by side, in order to present us with the symbol of space on a surface, that is the fundamental meaning of every true picture.

Colors are separated by their boundaries, which are lines. And the web of all these lines, of which we have already spoken in connection with drawing, this web, in its inner continuity, we call: *Ornament*, ornament in its true sense. Ornament as the mere decoration of empty surfaces is the profanation of true ornament.

Traditional decoration uses ornament to hide the waste of a level surface, or of a spatial surface which, in its artistic emptiness, says nothing to us.

To inculcate in the student a profound understanding of ornament, is of tremendous importance for the future. The meretricious in ornamentation will give way, in a near future, in a very near future, to a new ornamentation, a true one. Those who will insist on practicing the traditional spacious ornament of the past, will form a group of decrepits.

Ornament is not, we refer to Plato, a question of cosmetic embellishment but of the cosmic exigency of order.

To arrive at this truth, the student begins by drawing lines on the surface of the paper which signifies for him infinite space.

For the student to go deeply into the question of ornamental harmony, and not fall into vulgar decoration, in the first period, he must avoid using forms which have been already created by nature, as for example: man, plants, animals. For his first attempts, he must imagine abstract ornament.

We avoid absolutely man, plants, animals as subject of ornamentation, so that for once the student may be offered the possibility of lifting himself above the crude realism of the art which surrounds him in every-day life, and, by escaping from it, he finds the way opened to reveal his own personality.

For ornament does not mean things from our environment like men, trees, vegetables, knives, etc., which, put together, compose a still-life, but things which live in our souls, which seek to be artistically expressed in this way, to be fixated by lines.

On that account, I influence the students to leave aside all objects in the beginning and only employ simple strokes as the elements of her own ornament. Already after a few attempts, he hears primal and genuine chords resound from his depths. Soon he attains the clear and compact expression of his own inner world. If then, in a later stage, the student wishes to make use of elements borrowed from nature in his ornament, these elements will be freed from their own naturalistic existence, ceaselessly transformed into true ornament.

And now comes a very interesting moment:

The student has, for the most part, been drawing with ink or charcoal on the paper. If I see that an absolutely original ornamental result has been achieved, I have him notice that the paper really has a color, something yellowish or bluish, and likewise the ink or the charcoal, a blue or violet or a very dark brown. He comes thus to realize that he has really painted in two colors.

He feels naturally a keen desire to enrich his scale of colors. The student has had to use his eyes, so that he may perceive the subtleties in the natural light which falls on his plastic or architectonic work. And now he must use his eyes for the same reason, that is to say, to perceive the subtleties in color and their interrelations.

The student must make abstract studies of the colors, composing them without previously distorting them to a composition. He must leave the colors as mere spots with color-values. Then he may clearly understand color harmonies and equilibriums.

The laws of color are similar to those we have known for centuries in music. The explanation of these laws needs a separate lecture.

To preclude the possibility of the student losing himself in complicated color values—similar to quarter-tones in music, at the start of his work, I take away the palette and liquid colors. I seduce him with opaque colors like: pastel, colored opaque glasses, colored threads, etc. In this way, he learns the primordial and profound relationships between colors, and gets to the root of the problem of luminosity, undisturbed by questions of drawing and composition.

Let us observe just such a development quite cursorily in two cases. I have chosen two opposite personalities, the first very sensitive, the second strong and definite.

This slide shows the first attempt to find his inner rhythm. The lines are thrown on the paper with a fine musical feeling. We find quite the same ornamental rhythm in the painting of the same pupil.

In this more advanced painting of the same pupil we may find the true expression of this finely differentiated personality. At the same time we perceive that all the parts of the painting are equally subjugated to the same ornamental expression: therefore results that there is no distinction between foreground and background.

This case, our second example, is different, however. This

student's first attempt at finding the expression of his own rhythm is one of vigorous feeling. The character of that ornamentation is clear, strong, definite but even fantastic. This painting of the same pupil shows the struggle of vision with the object of representation, in this case the human body.

The next picture by this student shows the same definite ornamentation of a fantastic but clear personality.

The last slide shows a painting worked with a free play of ornament and color, with an artistic organized pictorial space and with personal fantasy. The development of the pupil in the domain of color and painting has been obtained after two month's training. The student had never before painted. He was a metal worker.

To show students that the law of artificial colors in the arts is the same as that of natural light captured on the plastic surface, in this stage of their development, they must work the *plastic relief*.

According to our principle of art-education, the students commence with abstract relief; in a surprisingly short space of time, they come finally to the free expression of all their visions. The following three slides may show you such a development.

To summarize concisely, the third stage in the evolution of our students has been the period of discovery of the refinements and subtleties in art. They permit the free expression of the artistic personality of the students.

#### *Fourth Stage.*

Generally, after the first contact with the true mediums of art structure, the students work with enthusiasm and ardor. Often at that moment, the students are so absorbed in abstract forms and so taken by their purity, that they can advance no further.

Again plunging deeply into nature and isolating himself in it, the student enriches himself with inexhaustible means of self-expression.

In this step, he re-commences to study the human body. Then, he can construct with all sureness, without models and without previously made drawings, his pieces of sculpture or his paintings, emanating thus from his inner concept.

Now we come to another very important thing.

At this time, the instructor should teach the students different ways of realizing their ideas in material. I mean he should give them techniques, with a view to inculcating an honest feeling for the general spirit of techniques, the fundamental techniques.

We should like to give here several cases of techniques which unite in showing how technique goes along the same road as representation, if it is used, *not* as a lifeless exercise but in accordance with its spirit.

Now, we wish to show the two fundamental ways of treating the materials for the purpose of artistic presentation.

These two main possibilities are:

To cut in the material or to drive it from the inside to the outside, the repousse.

We will explain the cutting by the treatment of the stone, the repousse by that of the metal sheet and the clay.

Let us speak about the treatment of the stone. For pedagogical reasons, at the beginning, the student must not cut in a soft material, but in a hard one. In this way, he will be obliged to cut only with the pointed and not with the toothed chisel. The pointed chisel is the direct touch of the artistic thought, of the ray of light and the look, with the material, the stone. For this reason, the pointed chisel-treatment preserves the tension of the plastic surface. This is the basic principle of education in the pure stone treatment for artistic purposes.

The next slides which will show us six of my students' works in stone are chosen with a view to demonstrate the two main kinds of plastic surface.

May I explain that in my classes all working of plastics in material, be it stone, metal, wood or clay is strictly a creative process in that material. There are no practice drawings or clay models.

Let us consider the first group of stone work. The first kind of plastic surface is the experience of the *plastic volume*. This slide clearly reflects this spirit. It is one of my beginning students.

This head shows the effect of an architectonic training. This human surface as art creation produces light harmonies by the architectonic differentiation of the secondary parts of the face, like cornices of true architectural surfaces of buildings.

This group, seven feet high, slightly deformed by the photograph, shows marvelous harmonies created by plastic volumes.

This slide leads us to the other world of plastic conception: Here, plastic is not only harmony of volumes but also harmony of light modulated by finest differentiations of its surface movement. This student's personality is characterized by clarity of mind.

This statue belongs to the same kind of plastic surface treatment. Besides, it is the true expression of the personality of its creator: He is Tyrolian, consequently a mixture of germanic Gothic feeling with the Italian formal sense. This statue is about ten feet high.

This statue emanates light in a wonderful mildness. This work is a very good example for the question of anatomy teaching. You may observe the refined artistic feeling of the student for the appearance of a human body radiating in light.

We come now to the second main treatment of a plastic surface, to that of the driving out, the repousse. We wish to explain it on metal and on clay.

To produce a plastic surface by *metal*, we proceed thus: Just as the bricks of a wall are joined by means of mortar, metal sheets are soldered together until the whole is united to form the desired plastic



construction. This is the true fundamental metal technique for artistic purposes. We see thus, that this technique is completely contrasted with that of bronze casting from a model. A plastic created in clay, artistically has nothing to do with its later copy in bronze or in any other material whatsoever.

The following two slides illustrate this technique:

This slide shows an unfinished work.

This slide gives us a finished work. The horizontal lines on the figure are the solder. The artistic value of this technique lies in the fact that the student and artist is forced by it to follow the architectonic thought of building up, and that groping and hesitation are avoided.

Now we come to the last technique to be explained, that of *work in clay*.

By its flexibility, clay permits of the most refined expression of the plastic will. But in hands of the non-expert, clay becomes an evil. To spare our students and artists the trouble of adding pieces of clay to a previously erected skeleton of iron, and then taking them off, to forestall any possible awkwardness of this kind, I offer the following method:

Without skeleton, the student-artist creates immediately the plastic surface by erecting a thin wall of clay as he experienced it in constructing the vase. He begins his plastic work from the bottom, raising his wall of clay according to his vision until he reaches the end, the culmination of his work. This is the only true clay-technique. Its adoption produces marvelous results. It closes the door for correcting and changing the surface of his work. The clay surface remains untouched in its purity. The artist is guided only by one clear creative will. This technique is one of the fundamentals of creative plastics.

I introduced this technique years ago, and it was adopted instantaneously by artists and schools, and is now generally used in ceramics. The following slides illustrate various phases of the technique.

A young lady makes a reclining statue. You may see the clay wall; the statue is entirely hollow.

This slide shows a statue greater than life-size at the moment of erecting it. This slide shows the same statue, now finished. You may observe that the size does not influence the solidity of the clay construction.

This slide shows the artistic level of capacity of a beginner. The last two slides show you two works of more advanced students. You may observe the difference of personality.

During the exposition of my method, I attempted to show you how I make my students grasp the fundamentals of art structure. I demonstrated how I help them find again the world of instinct. I

pointed out how I guide their spirits by putting them in close contact with nature.

For I would have it understood that the continuation of nature is the essence of the arts, not its imitation.

Grasping the fundamentals of art, my students free themselves from the possibility of placing a false interpretation on the past.

They do not confuse aesthetics with art, and art with beauty. Freed from these phantoms, their artistic work will spring naturally from their own personalities.

If art should newly be erected upon such healthy and secure foundations, then, the tragic misunderstandings of two generations would be extinguished, and art as true self-expression, may newly open its blossoms and bloom in the freshness of Truth.

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## The Teaching of Art Related to the Home

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Home Economics Education

Federal Board for Vocational Education

### I. The Purpose and Scope of Art Training in the Homemaking Program.

THE present age may be characterized as one of "application". Those phases of our educational program which can not stand the tests of usefulness in later life and of practical value in meeting every-day problems are struggling for their very existence today in the public schools. To the extent that one subject correlates with and furnishes the fundamental background for the development of other subjects in the curriculum, it is of real value in education and should withstand the critics of today. Perhaps there is no subject taught in the public schools that has greater possibilities for giving joy and satisfaction in every-day living than that of art and no field in which there is more opportunity for successful application of art than in home economics. Home economics needs art and art needs home economics.

Recognizing this, the educators who, for the past fifteen years have been developing the vocational program in home economics, have planned specifically for some training in art as a part of the homemaking program. Thus it has been known as "Related art" or "Art Related to the Home", terms that imply the close relationship of the two subjects. Today, approximately 110,000 girls in the vocational day school programs in home economics are having some such training in art. Since a fraction over 70 per cent of the schools in which these pupils are enrolled are in towns under 2,500 population, it will at once be recognized that in the large majority of cases, this training in art which is a part of the homemaking program

constitutes all of the art work which these pupils may ever have. This fact points out the importance and need for making related art teaching of the best type possible. In those few vocational schools which are large enough to include organized art programs through the grades and high schools, the problem in home economics becomes one of building upon the fundamental art training which pupils possess by the time they are in the high school vocational programs and of furnishing rich opportunities for applications to every day home problems during their high school art work. Would that every girl and boy in the public schools could have some training in art, but it is not necessary for me to present to this group arguments for considering art an essential part of the twentieth century educational program. You may, however, be interested to know something of the objectives, the procedures and the outcomes of related art programs in the vocational schools.

The objectives for the art which is taught in relation to the home are based very definitely upon the needs of the home, and the everyday problems of the high school girl. The following are typical of such needs and problems which daily confront girls and homemakers:

How can I introduce some color into our drab living-room?

Which piece of pottery would be most appropriate for the dining room?

Where should this picture be placed?

How can my spring wardrobe be worked out with my last year's coat as a starting point?

Which of these drapery materials will be most satisfactory for my bedroom?

How can I alter this dress and make the lines more becoming to me?

Which can I wear more successfully, the large or small figures?

What length candles should I buy for these tall candlesticks?

To solve such problems successfully, a fund of art information is essential, not only a working knowledge of the principles of art but an understanding of the importance of considering art for the solution of these seemingly simple problems. The high school pupil of today who is the prospective homemaker needs then to be able to choose a becoming pattern for a dress rather than to design the pattern; to know how to select and use a textile print, not how to make it; to be able to select and arrange furnishings of the home, not to design them; to know how to choose the right vase or bowl for flowers, not how to mould the pottery.

The objectives for such art training must clearly then be based upon the apparent need for selection rather than production; ability to choose and arrange articles of the home and the wardrobe rather than to make original designs; and an appreciation of the large part art plays in every-day life. In other words, to develop in girls good

taste, which constitutes the basis for selecting, combining and arranging designs, colors and textures, and to create a love for beauty become the most important aims of the work in related art.

It is well known that one is not born with so-called "good taste", but that it is acquired to a greater or less degree through environment and training. It has been said that "through the ages the artists have created and the discriminating critics preserved the good and cast out the bad. We know little of the bad but much of the good, for it is still with us. No artists, no designers, are well known today except those whose brain children have stood the test of criticising time. So good taste is a matter of education, of knowing the forms that have been acceptable to cultured and educated people, up to our present time."

More specifically, objectives as set up by Russell & Wilson,<sup>1</sup> can be generally accepted for courses in art related to the home. They are in terms of pupil accomplishment and are:

- (1) Interest in:
  - (a) Finding beauty in everyday surroundings, and
  - (b) Making homes attractive as well as comfortable.
- (2) A desire for:
  - (a) Beautiful possessions, even in the simple and inexpensive articles;
  - (b) Skill in making artistic combinations and arrangements in home and clothing.
- (3) Ability to apply the most frequently used principles of design such as those of balance, proportion, repetition, rhythm, emphasis, harmony and color in making selections, combinations and arrangements.
- (4) Appreciation of good design and color wherever found. If a girl possesses a real interest in beauty, an ideal of surrounding herself with artistically satisfying things, some ability in applying art principles, and an appreciation of good design and color when she leaves high school, it is safe to predict that she will continue to search for art information and make it a part of her daily living. Such goals for art training are consistent with the suggestions made by Mr. Cyrus Knauff<sup>2</sup> when he said "show the people through their children that one may dress better on fifty dollars, understanding art principles, than on five hundred dollars not understanding symmetry, design, color, harmony and proportion. With this knowledge you furnish a lovelier home on five hundred dollars than on five thousand without it. Get your art away from the studio into life. Teach your children the

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<sup>1</sup> Bulletin 156, Federal Board of Vocational Education, "The Teaching of Art Related to the Home"—page 13-14.

<sup>2</sup> School and Society, Volume XXX, No. 780, page 784, Editorial Comment.

gospel of beauty and good taste, in their letter-writing, their picture hanging, their clothes, everything they do."

## II. The Ways and Means of Carrying Out Units or Courses in Art Related to the Home.

Before presenting the most commonly used procedures for developing such related art programs, some limiting factors should be recognized. Perhaps the most significant of these is the time element. Varying with the types of vocational programs carried in the schools, the time for teaching related art ranges from a short unit of 3 or 4 weeks to a course covering an entire semester and in a very few cases, an entire year. Obviously, then there must be great variation in the amount of work covered and in the thoroughness of teaching. You will no doubt agree that the situation existing in the majority of vocational schools, namely, one semester for the related art course, one period daily, is far too little. It necessitates very careful determination of content on the basis of existing needs and consistent planning to carry over as many applications in the homemaking subjects as possible.

The second limiting factor is found in the varied preparation of teachers for related art. Teachers trained for home economics take, in most instances, in their four-year college courses two to four special courses in art, but all too often the character of these courses is not such as to give them the most effective training for teaching art related to the home. As teacher training institutions provide education courses in "methods of teaching related art" which supplement the special art courses, the situation is improving.

On the other hand, art teachers, who in the few larger high schools teach the related art courses, are usually handicapped through not having had training in home economics and thus not being thoroughly familiar with the most pertinent needs of the home. Thus the situation is again not ideal. In spite of a limited amount of time and great variation in the preparation of teachers, however, related art training has developed with a fair degree of success in most vocational programs. One may occasionally find a teacher who interprets "related art" as an opportunity for girls to "decorate" things supposedly for the home and who day after day provides only paints, bottles, crepe paper, etc., as a means for developing in girls a love for beauty. It is gratifying to feel that this is the exception rather than the rule.

Perhaps the first important procedure used by teachers in developing a successful program in art related to the home is in providing a teaching environment in which the art principles have been truly observed in both the selection and arrangement of furnishings and equipment, also in the teacher practicing what she preaches in her own appearance. Girls' ideals and patterns for becomingness in dress and accessories are largely shaped through their observation of what

the teacher, especially the art teacher, wears. How effective can a lesson on correct hanging of pictures be when in the room a picture is placed a foot above the blackboard and hung with the single triangle wire? Will one or two discussions of interesting flower arrangement overcome the influence of seeing flowers day after day jammed into milk bottles, or carelessly arranged in poorly selected containers?

Recognizing the great influence of environment upon the development of good taste, teachers are consistently attempting to make their departments attractive and are planning for well-arranged bulletin boards and for interesting art centers in them. These centers are worked out in some corner of the room or on such surfaces as a small table top, book shelves, or filing cabinet. Articles that are simple and yet beautiful in design and color, and appropriate in texture are arranged in the most attractive way. They become "appreciation centers" in the sense that they furnish a valuable means of building up in girls an interest in and appreciation of how such centers contribute to the pleasing effect of an entire room. Care is taken to include the type of groupings which girls can duplicate in their own rooms or homes. As soon as the pupils have achieved some judgment and creative ability, they share in the choosing and arrangements of these centers.

In developing an understanding of the principles of art, the teacher utilizes problems which are very real to the girls and creates true-to-life situations insofar as possible. She also plans for the handling of real articles and materials of the type with which pupils will be working in their own homes. For example, instead of depending only upon water colors and paints for teaching color, dyes and the kind of fabrics which are usually dyed in the home are used; in place of miniature houses and furnishings, or just pictures of rooms, real rooms are used and furnishings are chosen and arranged; for curtain arrangement, real curtains are handled. This often means conducting class discussion in homes or local stores, but this adds so much to the interest that teachers are deeming such trips entirely worth-while.

When pupils have an opportunity to formulate their own conclusions in solving problems and through the solution of many problems having an identical element, find a generalization or principle that serves as a guide in other procedures, experience seems to indicate that they get not only a clearer conception of the principle but are able also to make greater subsequent use of it. For example, the simple problem of arranging a pair of candlesticks with a bowl on a serving table may be a good initial problem. After trying out several arrangements of the three articles, the class concludes that the one in which the bowl is in the center with the candlesticks equi-distant from it is most attractive and satisfying. From such a conclusion a very simple

principle of balance is suggested, and after testing it out in various other arrangements in which similar objects are placed, it may be formulated into a statement which becomes the art principle or guide for solving many problems. The series of problems so used to develop a principle includes increasingly difficult situations and provides a sufficient number to test judgment ability and also to fix the principle. The mere ability to state an art principle is futile if its application is not recognized in varied situations and if it is not a real guide in solving new problems.

With the natural interest which most girls have in making and doing things, some laboratory problems and class projects afford opportunity for making applications of art and for testing judgment and creative ability, as well as providing for manipulative expression. This would come under the *utilitarian* trend of art so well discussed by Royal B. Farnum in the May issue of the Journal of the National Education Association. He says that this trend "expresses itself in two directions—in the field of applied design through the making of various types of handicraft, and in the field of correlation with other school subjects and activities. In the *first* field we note the continuance of courses in art metal, wood, leather, textile, pottery, bookbinding and the like. But we have far to go. Too much of this is still done with an intent solely toward a tangible product, to the exclusion of real thinking in the true creative sense and *by* the exclusion of a truly educated craftsmanship that merits senior consideration. This results too often in an annual mass-production of Christmas gifts of questionable value to education." To be worth-while, it is suggested that such problems and projects be introduced only when pupils have gained sufficient judgment in selecting and applying to be able to carry them out successfully, and thus make it a procedure of educational value.

Certain standards<sup>3</sup> are offered as a basis for determining what laboratory problems or class projects to provide in a related art course or unit. They are:

1. *Time.* This is probably the most important factor because, in the first place, many laboratory problems are far too time consuming, and, in the second place as has been previously pointed out the total time allotment for an art course is usually limited in the vocational program in homemaking. *Every article which can be justified for a school problem should require a relatively small amount of time and few repetitive practices.*

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<sup>3</sup> Bulletin V. 6—Federal Board for Vocational Education—"The Teaching of Art Related to the Home"—pages 47-48.

2. *Ultimate use of the article.* This is a factor which is often lost sight of and as a result girls make ruffled organdy or embroidered or quilted silk pillows for which they have no real use. *Every article should be evaluated in terms of its relation to use and surroundings and be chosen for a specific place.*

3. *Structural quality of the article.* "Structural design is the design made by the size and shape of the object." Laboratory problems involving structural design afford opportunity to make use of several art principles, but to bring about structural beauty the pupil must have achieved real ability to use these principles. *Every article should meet the fundamental requirements of good design.*

4. *Suitable decoration for the article.* "Decorative design is the surface enrichment of a structural design." Too often decoration has failed to contribute to the appearance or to the utility of the article. *Decoration, if any is used, should make a lasting contribution rather than a temporary appeal.*

5. *Good technique.* An article may be well planned, with good design and pleasing decoration, and may be one that would not require too much time in the making, but the finished product may not be acceptable because of poor technique. *Laboratory problems should require only that type of technique which can be achieved successfully by the pupil.*

In most states this year a sixth standard has been considered in choosing laboratory work. It is the cost factor. Teachers have been forced to make as few demands as possible upon pupils and upon school funds for art as well as for other phases of their program.

A class project carried out this year in a small Indiana village furnishes a good example of how all of these standards have been observed. It is this wall hanging with the "Tree of Life" design. The last suggested factor of cost played a large part in this particular case. It was handled as follows, in the words of the teacher:

"Although the class had no finances, the members felt they should make a gift to the school of which they could be proud. The girls decided to do the work and furnish the crayons. The boys were asked to donate ten cents a piece. The home economics teacher gave two heavy bleached feed sacks and a box of yarn scraps of assorted colors. She also offered the use of her collection of patterns." The other standards have been duly considered.

*First.* "Every article which can be justified for a school problem should require a relatively small amount of time and few repetitive practices."

The time factor was met in this project since it was to be a class undertaking and would not consume too great an amount of any one



person's time. The teacher said: "After the pattern was transferred, the muslin was stretched out on a table and then six pairs of hands busied themselves. During the chain stitching period, different girls took it home and worked upon it."

*Second.* "Every article should be evaluated in terms of its relation to use and surroundings and be chosen for a specific place."

This article was selected with a very definite use in mind, and the texture, design and color were made to conform to the surroundings of the school stage. The story of the project tells us that the bleached feed sacks were not only stiff and unyielding but were too light to look well on the wall. Therefore, the Hindu method of using oil and a caustic was tried out to produce the rich soft "antiqued" color.

*Third.* "Every article should meet the fundamental requirements of good design."

This standard was met in the working out of a suitable sized and shaped hanging. True, it meant piecing the sacks together, but the seam is well concealed.

*Fourth.* "Decoration, if any is used, should make a lasting contribution rather than a temporary appeal."

There was considerable interest in the decision as to which decorative design to use. The teacher reports: "After quite a lively discussion of such topics as rhythm, center of interest, conventionalized and naturalistic designs, the girls found the "Tree of Life" pattern which seemed to fit in best with the need and the space.

*Fifth.* "Laboratory problems should require only that type of technique which can be achieved successfully by the pupil."

The technique in this project seems to have been sufficiently well carried out to give a pleasing effect. The teacher says: "To be sure, there are many defects, and some were noticed during the making process. One of the outstanding ones was the variation in length and tension of the chain stitch, but this is due in part to variation in size of yarns used and in individual's skill in needlework. The girls agreed that this would not be noticeable from the stage, that attention would be centered on the color and beauty of the design."

An equally interesting class project was carried out in a first year home economics class in a New Mexico town. It centered around the improvement in appearance of the home economics laboratory. Excerpts from the teacher's report of the project indicate a particularly fine adaptation to local need. She says: "Making and hanging draperies at the windows constituted the second part of the project. That called for study of local art and architecture. Our schoolhouse is Pueblo style and our draperies had to be made to harmonize appropriately. The class finally decided on Monk's cloth for the material,

and one student drew a conventionalized design of a thunder-bird for the border. This was embroidered in red, gray and white yarns."

### III. The Outcomes of Art that is Taught in Relation to the Home.

The test of the ultimate value of such art training can only be revealed through observation of pupils in their later personal and home practices, not through formal information tests on art terms and principles. It is not presuming too much to say that related art *is* functioning in the personal and home lives of most of the pupils who have had the work. They are applying art to their small daily tasks such as setting the table, arranging books, magazines and bric-a-brac in the living room, placing articles on dressing tables and arranging flowers; they are selecting and wearing more attractive, more becoming and more appropriate clothing and accessories for various occasions; they are more observing and therefore more discriminating; they are receiving greater value for money spent on clothing and accessories; they are less attracted by the purely ornate and costly and more appreciative of beauty in the simple and less expensive articles; they are seeing possibilities for improving the appearance of their own rooms and other rooms of their homes and in many instances they are carrying out such improvements; they are utilizing color more successfully in both their costumes and furnishings.

Paralleling their homemaking programs, girls in the vocational programs carry home projects, thus independently putting into practice procedures discussed at school. In a large number of these projects fine opportunity is afforded for applications of art, be they projects in clothing, in home improvement, in meal preparation or personal grooming. Reports of home projects are most encouraging for they show again and again intelligent understanding and application of art principles as well as a definite interest in and love for beauty.

Such outcomes would indicate that the objectives as suggested earlier are being achieved in part. To the extent that taste is improved, consumer demand will be somewhat modified, since our high school girls of today are the consumers of tomorrow. Out of the art work that is taught in relation to home economics, it is hoped that these future homemakers will be convinced that good taste is not necessarily expensive taste; that the good, sincere and really beautiful things in the furnishings for the home are usually far less expensive than some of the more ornate articles that are made to tempt the untrained and unsuspecting public.

A home economics program without art may be compared to a cake without the leavening, for one of the vital parts is missing. We need more art. We need better application of art. We need perhaps, a more specific program in which art and home economics people have the maximum opportunity for being mutually helpful.

# The Arts and Vocational Guidance of Youth

## *Abstract of an Address*

HOMER J. SMITH

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(NOTE: By an introductory statement, three specific considerations were excluded from major emphasis in the address. The *arts and humanities* were to be used only in illustration and to the extent of the speaker's true familiarity with them. The vocational guidance of *adults* was to be assumed of equal importance with that of *youth* and not to be confused with it. The "*depression*" was not to color discussion, its guidance effect upon *youth* being either of little consequence or to their distinct advantage.)

ORGANIZED guidance attempts in our schools may be justified upon three counts — *individual, social and economic* betterment.

(1) Under a government such as ours, in a democracy, we have the belief that every young person is entitled to an opportunity to attain his *best* whatever that may be. American youths cannot be expected to achieve their fitting and potential goals without help of informed and sympathetic elders. It is more important that a school system employ a guidance worker than that any single subject field be represented in program and faculty.

(2) So-called social unrest is probably not the result of differences between labor and capital, or between the employer and his workmen. It may be attributed in rather large measure to the fact that uncounted thousands are attempting to work *above* or *below*, rather than *at*, their natural levels. A person does not function smoothly as a social unit if he be harrassed every day and hour by tasks unsuited to his interests and abilities. Personal content and social upgrading are dependent upon satisfaction in work. High job morale, which is borne of good occupational choice and adequate preparation, carries over into high social morale or generally good citizenship.

(3) Economic efficiency will be experienced only when an increasing percentage of the gainfully employed do work matching their capabilities and avoid assignments for which they are definitely handicapped. Good occupational adjustment means more and better work for each unit of time; it means less turnover, fewer accidents, and reduced waste. These are important cost items in production and distribution, and the vocational guidance of youth will do much to diminish them and hence to insure prosperity for person, firm or state.

The guidance movement is not new but is experiencing an accelerating sweep of adoption in American school systems of all sizes. There are three chief reasons for increased interest in organized programs and departments.

(1) It is becoming understood that the choice of a vocation is one of the most important decisions that a young man or woman is ever called upon to make. The work which one does throughout the span of his busy years determines not only his earnings but the extent of his social service, the quality of his associates, and the degree of his happiness in work and at leisure. Vocation is a clear and strong life control.

(2) We note an increasing multiplicity of vocational opportunities and a minute division of tasks at all levels. We realize that modern youth must choose among thousands of ways of earning a living rather among dozens or hundreds. We are certain that parents become less and less capable of assistance in this task and that the average teacher is not prepared to offer effective counsel. We are reluctant to leave youth either to choose by chance, to depend upon single-subject specialists, or to be preyed upon and defeated by the charlatans now so numerous.

(3) Our schools formerly enrolled a few of the children from a few of the families. We now approach the ideal expressed so forcefully by William Hawley Smith when he considered "All of the Children of All of the People". As schools increase in number, as enrollments rise, and as each student remains longer in full and formal contact, we note a lowering average level of ability in the school population. This lowered average forces a changed curriculum and a different method. It calls for more courses of practical and immediately useful kind. It demands that our charges seek careers in an ever widening range of fields and ranks. It requires that assistance in choice be made a matter of continuing and scientific rather than brief and incidental consideration.

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A guidance program, in a single institution or in a city system, comprises three services or types of activity. (1) Study is made of individuals, so that record may be made of their capabilities and deficiencies. (2) Occupations are studied, so that we may have a picture of their opportunities and requirements. (3) Numerous devices are employed in an attempt to match or to pair students and vocations as they exhibit some degree of compatibility as life mates.

(NOTE: The speaker here mentioned numerous ways in which students differ and indicated the nature of the personnel records which are filed where guidance plans are in vogue. He mentioned, likewise, the nature of research efforts in the field of occupational description. Some sampling was made of a list of questions commonly used in gathering facts about single occupations or about groups or types of employments. Shortage of time required him entirely to omit discussion of the devices employed in the matching process.)

We cannot go into detail regarding the study of individuals or of occupations. We must omit mention and criticism of half a hundred matching devices which are made use of, with more or less effect, in differing situations. But we must interest ourselves for a moment in the viewpoint or the logic of the matching process.

Some guidance workers attempt, by the study of individuals and of occupations, to discover suitable pairs. They work directly toward the choosing of specific types of social and economic endeavor by all individuals with whom they deal. The selections once made, they suggest the required training and offer every possible assistance to the end that the matchings may prove to be advantageous. They assume that vocational guidance should be *toward* vocations and that their counsel should be *positive*.

Guidance, to me, is a *negative* process. I believe that it should be *away from* things rather than toward them. Those who have succeeded in something would probably have met with equal good fortune in a hundred other endeavors. Just as probably, they would have failed in the few things which they somehow avoided. We must attempt to point out the fields of their presumed failure. We must emphasize the points of unlikeness between what they are as individuals and what they have hoped for as working careers.

We can warn of crowded professions, interdependent fields, occupations that offer no advancement, and types that reek of exploitation or that deny the growth of initiative. We can discourage the average and the dull who contemplate long and expensive terms of preparation. We can dissuade those of little special aptitude (musical, mechanical, artistic, etc.) from entering occupations wherein their deficiencies would mean difficult competition and would virtually preclude success. This is negative counsel and is a rather easy and fairly certain line of action. It would be a wonderful thing if we could help each youth to select his one and clearly-best career, but there is no such fore-ordination. We shall do well enough, and all that is possible, if we use the process of elimination to narrow the scope of choices likely to prove continuing and satisfactory.

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The schools of earlier days did practically nothing in this regard. The schools of the present do much. By the extension of their devices and by the perfection of their techniques and instruments, they will do more and more as the years go by. I look forward to the time when the schools will diagnose and counsel with real closeness and effect. They will offer the training demanded, of whatever kind or level, and will assist with the placement. They will then follow youth out to its work, through the use of coordinators, to help and adjust and protect at least to the voting majority. The vocational guidance of *youth* must extend to the first jobs and positions and then must

give place to another program consistent with the conditions of *adult* earning.

Guidance is an interesting and worth-while undertaking. It is more scientific than many have assumed. It calls for more common sense and knowledge of the world's work than is usually applied to it. Because of its numerous plans and forms, it offers some opportunity for service to each and every one of us. In spite of its difficulties and limitations it constitutes a new and strengthening challenge in American education. All present are urged to become acquainted with the literature of this field and to seek to find some spot at which they may be active workers in this movement.

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## What Is Art Appreciation?

LOUIS LABEAUME

Of the Board of American Institute of Architects

FRANKLY I don't know and that is why I have seized this opportunity to ask you. The phrase piques my curiosity. There is an alliterative attractiveness about it and it conveys an implication of salvation, or at least the possibility of ranging oneself definitely on the side of the Good, the True and the Beautiful. I feel quite sure that it means something, or at least gave promise of meaning something at the instant of its first utterance; you may help me to find out. That it has "caught on" is undeniable for we are constantly running across it. Courses in "Art Appreciation" are popping up everywhere. They are even sponsored by this Museum. They find a place in the curricula of many schools and colleges, along with courses in chemistry, physics, mathematics, the romance languages, double entry bookkeeping, etc. That courses in Art Appreciation are popular cannot be gainsaid. Whether they give promise of satisfying a long felt need, an inner aesthetic craving, or whether they just sound nice, is perhaps a little beside the point. It would be ungracious to question the motive of any one who tries to learn anything, and it would be much more polite to assume that the students of Art Appreciation are sincerely desirous of coming to grips with one of the sublimest of mysteries. The stoic courage which many of them bring to the task can only excite our warmest admiration. That any one should deliberately set himself to the task of learning to appreciate anything seems a little quixotic. But thousands do. Your own experience will bear me out; and this letter to our local Beatrice Fairfax, who conducts a helping hand column in one of our daily

papers, will illustrate that Puritanical sense of duty which is so characteristic of all of us even in our quest of happiness—

Dear Miss Carr: (It begins.)

What is wrong with me? I have a boy friend who simply idolizes me, and is so sweet and wonderful to me in every way; but I can't really love him. Others I have cared for can't hold a candle to him. Do you think I will ever learn to love and appreciate him? What is love anyway?

Just Twenty-one.

Well love at first sight is every woman's dream. True love is ecstasy, and ecstasy implies spontaneity. Witness, however, the increase in cigarette smoking and many another acquired taste like the broad A, or the trilogies of Eugene O'Neil. It took America a long time to appreciate olives, especially ripe olives. But man is such an adaptable animal that he can learn to like anything if he sticks at it. And it is just this facility which ought to give the proponents of courses in Art Appreciation a profound sense of their responsibilities. For if a student can learn to like anything, to first endure, then pity, then embrace, do there not lurk dire possibilities in all the arts of appreciation and particularly in the art of Art Appreciation? It is as easy to learn to like the wrong as the right, to mistake error for truth.

The means of communication between mind and mind are manifold, yet all are precarious, fraught ever with the potentialities of disaster. At their best they are only tentative, never perfect and complete. We are speaking now, you and I, of Art Appreciation. We have coined a phrase made up of two words, and that phrase, really to justify itself, should convey the idea of certain and rather definite values to all of us. Let us therefore try to reach an agreement as to what these values are. What do we mean by Art; and what do we mean by Appreciation? Or, in the words of the young lady, what is love anyway?

As we seek the answer to these questions we must realize that we run the risk of becoming lost in a maze of sophistries, futilities and confusions. To hope to reach a common understanding implies a kind of arrogance. Even to hope to reach a personal and individual conclusion is almost foolhardy. For we are dealing with very subtle values.

Man's psychic activities are legion but they group themselves into three main categories—religion, science, art. Each of these activities is based on the human necessity to seek some avenue of escape from the restrictions of the flesh, to create another realm in which the mind, or soul, or spirit may find rest or comfort.

Religion is man's effort to relate himself to the source of all life; an effort founded at once on his egotism and his abjection.

Science is man's effort to unravel the riddle of physical forces;

to weigh and measure the relation of physical elements; to estimate by pure reason the association between cause and effect.

Art may be called man's effort to relate himself to the world of his environment, both physical and spiritual (or to transcend it).

All of us invoke and yield to religious, scientific and artistic (or, if you prefer) esthetic experiences, whether we admit it or not. But we differ widely in the intensity of these experiences, and in our intelligent appraisal of them.

As we speak here of art, we will confine ourselves to those manifestations of art which make their primary appeal through the eye; though many of our conclusions might apply as well to arts like music or poetry.

In attempting to analyze the significance of art, we may perchance arrive at some rough understanding of what we mean when we bandy the word about.

First of all, does not the word convey the idea of some essence not weighable or measurable in ordinary terms? We do not think of art as concerned with quantity, with size, weight, depth, height, distance or time.

Art then has to do with quality, not quality in the glib phrase of the dealer, but with some finer or inner symptom of character or substance. It is not concerned with the imitative counterfeiting of objective realities; it is rather a transcription than a description of these realities.

Art results from the reaction on a human personality of an object or an idea contemplated, or felt, by the conscious, or even sub-conscious, core of that personality. And the artist is he who translates in his own personal and individual terms, his visual and mental impression of the word about him. You will say that we all do that; and the obvious retort is that we are all artists, each in his way and each in his degree, as we are all scientists. As scientists we discover for ourselves that fire burns, that ice chills. As scientists we invent a thermometer to record the actual degree of fire's heat and ice's coldness. But the fire or ice, the warmth or coldness, the truth or error, the beauty or ugliness, the goodness or badness in a work of art, or in an esthetic experience are not measureable in the same way by an impartial instrument.

There is no critic, even, who can weigh or measure truly for you or for me; and the reason for this is very disturbing. It is that there is not, nor can there ever be an abstract standard of beauty or goodness. Each man must hold that standard for himself. Each man must be his own esthetic and moral thermometer.

Esthetic experience, like religious experience, is personal; and no man or set of men may impose on you a creed of another than your own devising. For unless an experience is your own, it can have no



validity, no real truth for you. To pretend otherwise is to attempt either the deceiving of yourself or your neighbor.

What then does the juxtaposition of the two words, Art and Appreciation, connote; and how can you teach Art Appreciation?

To appreciate may mean to estimate justly; to recognize or feel the worth of. Thus appreciation would imply accurate perception or true estimation. But how can appreciation be taught or cultivated? Mercury in a tube may be made to estimate a degree of temperature justly. What corresponds to mercury in our human tubes?

We are ever trying to simplify, to classify, to regulate, to divide our knowledge and arrange it in compartments. We would like to believe that there is something in each of us which we call a conscience, which instantly discriminates between good and evil, as mercury discriminates between heat and cold. If that were truly so, life would be very simple indeed; so simple that perhaps it would no longer be life in the sense that life implies growth and struggle.

Torn between doubt and belief, struggling only to meet defeat, we say, "there must be rules of life and rules of art, else we are lost completely". We clutch at straws. It is true that there are rules, rough rules made by men, fixed for a moment only, ever changing; but no rule can crystallize that fine moral or esthetic essence with which we are concerned; and no two men will ever phrase the rule in the same way. Progress in life has been by the laborious path of trial and error; progress in science by the same blind groping. The processes of religion and art are not very different.

To attain to Connoisseurship in Morals is no less difficult than to attain to Connoisseurship in Art. Both roles demand a rigorous and untiring search for truth, alone and unaided. And each man's vision of the truth will differ. It may be doubted then whether the Priest or Preceptor can do more than comfort, encourage or inspire. For if we are not all blind men together, at best we can see but dimly, and, if we see at all, we must see differently.

And yet, throughout the long range of history there is evidence of some agreement, from time to time, as to certain basic values. Not always is the artist appreciated, or estimated justly by his own generation; too often alas have we seen mediocrity universally acclaimed as genius.

Confused and baffled we yearn for a touchstone, and apply ourselves to courses in Art Appreciation.

The critic ubiquitously volunteers his aid and our confusion becomes worse confounded, as our contemplation of one art appealing to the emotion through the eye is interfered with by another which assails us through the ear.

It is not necessary wholly to share the contempt of Whistler for the literary or dilettante critics to realize the futility of their interposition between us and the painter, the sculptor, the architect and

the craftsman. They can tell us much of history, of methods, of theory, of technique, but they cannot make us feel. The artist himself must do that, otherwise we are lost to him and he to us. The critic may prate and jibber 'till he is blue in the face and we are blue in our inmost souls. He may even create an art of his own, fine spun of theory, poetic in the revelation of his own reactions, his own responsive mood, but it will be another matter altogether, and, as far as we and the contemplated work of visual art are concerned, utterly beside the point. What then is the point? and how can we attune ourselves to receive the message which brush or chisel sends out across the ether? No one, I fear, has found a universal or even an approximate answer to this question, for the degrees of man's receptivity are variable and infinite.

Once we were told to rely upon taste, that indefinable something akin to an esthetic conscience, but now we know again as the ancient knew "*de gustibus non est disputandum*".

In my own field of architecture a wild dispute rages even yet about the matter of taste. The Traditionalists, the Conservatives, the Classicists contend that the Modernists have no taste. The Modernists retort that the Traditionalists have nothing else, and even that isn't their own. So it is in the field of painting and our modern painters, like our modern architects, are crying that beauty is demoded and that ugliness is its own excuse for being. Architects and painters and sculptors turn literary men to belabor each other with words, but nothing they can say, nor anything you or I may say, will have any effect on the ultimate verdict.

But since the word beauty has intruded unbidden into this discussion, may we not, even though it be out moded, pause to salute the emotions which it once evoked; the peace of harmony, the satisfaction of balance, the elation of sincerity, the comfort of rhythm.

Harmony, balance, sincerity (or truth), rhythm, all unweighable, intangible, immeasurable qualities, reflecting themselves in the heart, not in the mind, quickening the emotions, ignoring the intellect, all the stuff that art is made of, not teachable, not talkable, not communicable, except by one sympathetic personality to another.

The classification of artists into schools, the facts of history, of fashion, the prattle about technique, the chatter about isms, all this is tommy rot so far as art itself is concerned. It is back stairs gossip, when it is not the snobbery of hangers on and syncophants. Patient and scholarly research is all very well. It is like good housekeeping or good bookkeeping, altogether honorable and helpful in the cause of order. The scorekeeper is a useful factotum but the game itself is the thing. Of course you say but a few words in explanation of what the players are trying to do would surely not be amiss. Surely not, but the fewer the words the better.

Some of our modern criticism, or interpretation, or explanation, seems to me more apt to obfuscate than illuminate. A jargon has been invented which becomes, in the hands of the experts, a king of gibberish as the critic spins his theories and listens to their droning.

Gilbert's Esthete still lives to lie upon the daisies and discourse in idle phrases of his complicated state of mind.

What is Art Appreciation? We all know, do we not? and yet we are too shy to attempt to define it.

Pondering the matter this morning at breakfast I was moved to include the following lines which I have inscribed To a Pattern on a Waffle:

Lines to a Pattern on a Waffle  
What inscription cuneiform  
Graves your surface brown and warm?  
Message mystic and inscrutable,  
Wrought by iron mould immutable,  
Does each tiny hieroglyphic  
Spell some rapture beatific,  
Or proclaim some torment awful,  
Succulent and sizzling waffle?

Toothsome, tantalizing riddle  
Does the geometric griddle  
Hold its secret in its metal?  
How you'll taste and how you'll settle.  
I am eager to translate you,  
Will I grieve because I ate you?

Neither Choctaw, Sanscrit, Greek  
Holds a flavor more unique.  
This great truth you do impart  
Fundamental rule of art.  
Meaning doesn't really matter  
If there's virtue in the batter.

# Mr. Farnum's Findings in Art Education in the United States

By HOLMES SMITH

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**I**N A RECENT number of the Bulletin of the Association of American Colleges Mr. Robert L. Kelley, the secretary of the association, makes the following very significant statement: "A small eastern college for men has just had a referendum by its graduates on the worthwhile elements in their education . . . They place on the credit side of their college experiences broad intellectual interests, ability to reason and analyze facts, solid and sane foundations in religion and morality, ability to express and communicate thought, and interest in and appreciation of beautiful things . . . As to the improvement of the college, they suggest more of the human and artistic phases. In the classroom there should be more offerings fitting for politics and public life and the fine arts."

I believe this estimate on the part of this comparatively small group of graduates reflects the attitude of mind of that much larger group which has graduated in very recent years from our numerous high schools and colleges.

Sixteen years ago such a report would not have been typical, for in 1916, through a survey conducted by the present speaker, it was found that out of 149 colleges, only 52 offered courses in art and of their 221,442 undergraduates fewer than 8 per cent received any art instruction.

We may ask: What has brought about the attitude of mind typified by the graduates of that small Eastern college? A great many influences have been at work before and during those sixteen years, and while my allotted time will not permit a description in detail it is fitting that the names at least, of the agencies that have exerted these influences should be mentioned. Among them I may name: The office of the commissioner of education in Washington; the College Art Association; the general education committee of the American Institute of Architects; the Association of American Colleges; the Association of American Universities; the American Federation of Arts; the committee on art education of the National Education Association; men's and women's art clubs; the educational departments of art museums and of public libraries; the great educational foundations, especially the Carnegie Corporation, and last, but not least, the Eastern Arts Association, the Pacific Arts Association and the Western Arts Association—to the workers in these and other agencies, but most of all to the teachers of art in all grades of schools and colleges belong the credit for the present very encouraging prospects for art education throughout the country.

We meet here in the midst of severe, prolonged and widespread depression, but judging by their plans and present activities we see no depression among the art educators, and though it is true that their undertakings are seriously curtailed by the shrinkage or withdrawal of necessary funds, yet there never was a time in this country when the more progressive educators were so keenly concerned with the contacts between art and other forms of enlightenment.

Of the agencies listed above the one that has made the greatest practical contribution in recent years is the Carnegie Corporation. It has endowed art departments in our colleges and the educational activities of various art associations, established fellowships for the training of art teachers, provided sets of equipment for the teaching of art, promoted surveys and inquiries and financed the publication of their findings, and in other ways has greatly advanced the cause of art education.

The survey of the commission appointed by President Hoover on recent social trends includes an art section which is under the direction of Mr. F. P. Keppel, president of the Carnegie Corporation. Mr. Keppel's report, which has not yet been published, will cover the studies made by various persons all centering their attention upon the various phases of art. The investigation of the field of art education has been placed in the hands of Mr. Royal B. Farnum who, last year, made a coast to coast survey of this phase of the inquiry, and to whom I am indebted for information about the survey.

Mr. Farnum has published some of his findings in the magazine "Education" for March, 1932. I can here give only a brief summary of the most important of them with one or two additional items. He finds that besides the public and private schools, the colleges and universities, there are numerous other channels through which the great American public is being educated in art.

We should naturally find professional art training in the larger centers, but many special art schools doing splendid service, exist in smaller places, like Portland, Maine; Manchester, New Hampshire; Hartford, Connecticut; Pueblo, Colorado; Tampa, Florida; La Grange, Georgia; Decatur, Evanston and Springfield, Illinois; Fort Wayne, Indiana; Davenport, Iowa; New Bedford, Massachusetts; Springfield, Missouri; Ridgewood, New Jersey; Santa Fe, New Mexico; Youngstown, Ohio; Newport, Rhode Island, and Tacoma, Washington.

From east to west, and more especially in the middle west, art departments giving both historical and technical courses and that fundamental training which is essential to the success of the practicing artist, have grown rapidly in size and importance in colleges and universities. Typical of these are the Schools of Fine Arts at the University of Kansas, the University of Nebraska, and the University of Iowa. Washington University is now completing the Givens School

of Architecture, the second unit of its art center, and only needs the necessary funds to start work on its third unit, the Teaching Museum of Art and Archaeology. The University of Illinois has recently re-organized the art interests of the university into a College of Fine and Applied Arts.

A notable method is used at Brown University in Providence, Rhode Island, where the head of the art department is a practical mural painter. His own studio is in the quarters of the department, so that the student of the liberal arts college may supplement his reading and lecture work by practice work in a professional atmosphere.

In many public and private schools, in classes from the first to the ninth grade, lessons in Civics, History, English, Arithmetic, Geography, Nature Study, Spelling, etc., are taught through the aid of drawing, illustration and creative expression. Thus art activities extend beyond the art department and permeate the whole school life of the child.

The east is still conservative, the middle west is a bit more liberal, but in California, Los Angeles and southern California, there is great liberty for self expression. There are isolated examples in various towns throughout the country, but on the Pacific Coast it is state-wide in its development.

When properly taught under right conditions, the technical excellence of the high school boy and girl of industry and talent is amazing. For some few years there have been gathered at the Carnegie Gallery, in Pittsburgh, thousands of examples of public school work in competition for the Annual Scholastic Awards in Art. Last year the Grand Awards were won by a girl for still life painting in oils, and by a boy for a marvelous wood-cut entitled "The Ark", both from Phoenix, Arizona.

But it should not be supposed that the goal has been won, for Mr. Farnum says that much has to be done at the high school level before boys and girls are adequately introduced to their heritage of beauty, and before colleges and universities will favorably consider admission acceptance of preparation in art on an equal footing with science, mathematics and the social studies. Art must be approached more seriously, but in so doing it is essential that the emotional quality be not sacrificed.

The College Art Association at its recent annual meeting held an open forum on "The Educational Value of Instruction in the Arts as a Preparatory Subject for College Entrance Credit." The educational section of the same association is at present making a much-needed study of the condition of graduate work in art in colleges and universities. These are valuable pieces of work, as upon the basis of present accomplishment suggestions can be made for further advance.

Mention should be made of the lectures and courses of study for

executives and sales groups carried on in the great department stores and in other art-using industries.

Mr. Farnum gives two illustrations of the way in which art education is reaching the general public by other than the regular educational channels. Some thirty miles from Salt Lake City is situated the rural community of Springville, Utah, consisting of about 4000 inhabitants. In the spring of each year an exhibition of pictures is organized by the faculty and pupils of the high school. This exhibition has become national in scope, with about 100 artists throughout the country sending exhibits. The attendance is from 30,000 to 40,000 and two prizes of \$500 and \$250 are awarded. The school has acquired 165 paintings, among them works by leading artists, valued at \$100,000. Besides this community collection nearly every home in and about Springville owns one or more prints or paintings.

The other example shows the intelligent methods used to revive native industries as a means of economic salvation in some of the pueblos at Sante Fe, New Mexico. The industries consist of pottery, weaving, metal work, carving and painting. In 1930 the Government report shows that while one of the pueblos outside of Sante Fe took in \$5000 for agricultural products, it took in nearly four times as much, or \$18,000 for products of its art industries.

Mr. Farnum concludes by saying: "From East to West similar stories might be told with the inevitable result that, as this depression slowly wanes, our country will awaken with quickening pace to the spiritual and economic values of art and to its added value as a worthy use of leisure time. In many and diverse ways we are becoming educated in art."

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## An Unfolding of the Student's Talent

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**I**F WE wish to help our young friends, whose art-education has been entrusted to us, to create new roads for the attainment of their aims, we must above all be clear as to where we ourselves really stand, what the near future will probably demand, and what road we must logically follow.

We must definitely, once and for all, shake off all our old and new prejudices. We must not yield to the temptation to criticize but we must create positive values. For if we succeed in freeing ourselves from the depressing ballast of past and long faded responsibilities, if we determine to work with our own individual means, then will the new land of our own art, of our own style appear before us. And once discovered, the undertaking will demand fresh spirit and strong men.

What happens to young men under any system, classical or modern? They are the victims of a triumphant routine. Before they are able to flourish, their fantasy dries up and dies, with the exception of those prodigious talents who can resist all the experience taught in this manner. You may have at your disposal good methods for the tricks of metier but the individual particularities of the student would be buried and covered with the dense layers of a codified eclecticism!

Let us enter directly in discussing the basic difference between the former and the present influence on art.

Let us take the example of architecture:

I am far from confusing engineering with architecture, or, in the broader sense, science with art. But, *wherever* a generation receives its impressions, and regardless of *how* it evaluates them, these impressions can neither be codified nor commanded.

The modern machine, from the airplane to the Eversharp, works on us simply to liberate us. It does this as a consequence of the absolute precision of the *Idea* which produces the machine and of the inexorable will to form which is bound up with it.

Engineering and the plastic arts have something in common of basic significance: The Will-to-Form. Only, where in engineering it is a question of the will-to-form of an *idea*, in the plastic arts it is a matter of the will-to-form of an *emotion*.

Should the plastic arts in their will-to-form learn nothing of the will-to-form of engineering?

Let us speak clearly:

Let us compare without prejudices the modern will-to-form in engineering with those in the painting and plastics of our day. On the one hand, in engineering, we find a rigid preciseness like that of ancient Egyptian times; on the other, in painting and plastic arts, a vague and muddled will-to-form, if we can even speak here of a will. The painting and plastics of today are above all the idea of a will-to-form which is still alien to us, if we examine, for example, the timid, groping search of one of the foremost artists of today, of Picasso.

Painting and plastics of today are more concerned with the accomplishment of things which are alien to our world, and place them beside those which are of significance today.

And to know what is of significance today, we have only to look up in the sky at an airplane, or to reach for an Eversharp in our vest-pocket.

Is it to be wondered at that painting and sculpture have declined, if old Mont Martre has become a spiritual rubbish-heap? The only one of the plastic arts which has saved itself is architecture, because it is most securely and firmly linked with the world of modern thought, the world of engineering.

Does history not know similar periods? Was the eternal truth of Egyptian art not that of mathematical precision? Is, on that ac-



count, the statue of the village-magistrate at Cairo any less artistic because it is free from all false romanticism? Was it not also the eternal truth of Gothic art? Is the painting of the Grand Aumonier by Fouquet in the Louvre Gallery at Paris less sublime because it does away with impressionistic smallness?

So we see, in this rough short sketch, from what a depressing ballast of past and long faded responsibilities, as we have expressed it, we have first to be freed. We have also attempted to point out where the new art lies for us.

I reiterate expressly: we can find it not in copying engineering but in the circle of our modern feelings and spiritual hopes; these are more in evidence today in engineering than in the arts of present-day painting and present-day sculpture which are still involved in procedures of the great past.

Well. Now for the third requisite:

What way leads to the new land, to the new art? What bridges must we break down, and which bar must we hold on to? Let us say briefly and without circumlocution what it depends on: It depends on the belief in ourselves. In the case of art, the teaching of art must correspond to the belief in that, which we inwardly and spiritually possess, so that it may serve us and our fellow-men artistically, intellectually and materially.

At the principle means of teaching stands not the arrangement of formulas handed down from the glorious past as a *routine* but in the first place stands the soul, the *Psyche of our Generation* with all its treasures and lacunae. Consequently, the means of achieving our end will be the psychological moment in the teaching.

Recently we find ourselves at a cross-road.

The psychological procedures of modern education have borne most noteworthy fruit. In the domain of educational psychology, the United States of America has accomplished, in theory and in practice, more than any other country. But we must call especial attention to one circumstance.

If we consider more closely the psychological method of education, we see that up to now it has concerned itself chiefly with giving to the student the things of science. In other words, things which the student did not know until, by means of his studies, he learned, experienced and deductively realized them. The psychological method has treated things which, impersonal and objective that they are, have the same meaning to, and produce the same effect on all men.

In the teaching of art, things are diametrically opposed to this.

Above all consider the following:

In art, if by art we understand a creative and not merely reproductive faculty, it is not a question of learning unknown things. No. In creative art, the task of the teacher is first to awaken and reveal what is innate in the student, and fundamentally understood by him.

And second, to aid him in every way in making a spiritual and artistic construction of his knowledge and inner experiences.

We come then to a fundamental rule:

In art, no teacher can teach his pupil anything which the latter has not already unconsciously had within him. The teacher must rather bring it to the living consciousness of his pupil and, in the building up of this complex, stand by his side with insights of an intellectual and technical nature.

Moreover, another rule logically follows the first:

In art, we are occupied with things which, unlike science, appear different from the viewpoint of every art-creator who observes them.

In the educative process in science, the psychological approach is from the teacher to the student; but in art, the approach is from the student to the teacher. Therein lies the fundamental difference between the former and the present-day instruction in art. Formerly, the teaching of art was a learning process; today it is an awakening, an unfolding one.

In art-instruction, every pupil is a new, at least different case, representing a variant of a psychological teaching-method. The teacher must therefore react freshly to every individual student. For every student he must possess a new and different idea of his psychological method of education.

We come now to the conclusion that a true method of art instruction must embrace the following:

First, the discovery of the pupil's *originality*.

This consists of two distinct elements: The more obvious is the effect of the elements conditioned by the contingency of his components of birth. From these result the fusion of character and individuality. The more complex element is perhaps the exposure of those of his qualities rooted in race, nation, climate and their reaction on his compound at birth in the same sense that we have already used the term. A true method of art-instruction, secondly, must prepare the student for the following: the rational moment in relation to the representation of his motor complexes which induce artistic expression in him. That means the student must travel the shortest intellectual and practical path imaginable, in order to express completely that which he wishes and has to express.

For many years I have practiced and practically demonstrated these ideas to hundreds of students of various races and nationalities. The often rapid development and the short space of time in which striking success was attained may think that it was applicable only to especially talented people. No. This method is as applicable to a normal group as it is to those who rank in the highest decile. But the degree of success which any given group may achieve, ultimately depends on the tactful bringing-to-the-surface of previous complexes,

the clarity of their exposure, and the artistic preciseness of the manner in which they are expressed.

There follows then another very important moment. At no stage of studies in the way of this method do we encounter the unpreparedness or helplessness which we customarily associate with a learning process. Every step in this training corresponds with a full ability, a work of art. This achievement may be more naive in the beginning than later. But it is always the direct expression of a soul, in other words, a work of art. We shall treat this question more fully in a short time.

For what must be said immediately is that with this method the student himself begins to enjoy his work. Since each work is indicated by a personal inner effusion and not by a toilsome collection of details, he has the feeling that he is progressing step by step, along a clearly outlined path.

We make the ground under his feet solid, so that we may give him something Real: The wordless Deed.

After these general explanations, we stand before the problem of offering in this study a theoretical exposition of our psychological method on a purely scientific basis, or of demonstrating it by practical examples. We decide upon the latter. Though it may be interesting to discuss the mere scientific side of this method, it is of prime importance for us here to clear the way for the artistic act in its de facto realization. For this reason we wish to devote as few words as possible to the theory of the thing. In addition to influencing, the observation of the psychic *elements* in the students seems to us not opportune. Pure observation of these elements is really a very interesting thing for the teacher but only as a subject for research work.

Instead of theorizing, we take every individual creation of nature as a justifiable and absolute whole, as a *Unity*. Then do we understand the sense of the individuality of man as a student. It is not a question of snatching at this or that characteristic of the student, of forcibly extending one of the elements of his native capacity which only is manifested occasionally and which gives illusory results. No, it is a question of arousing all the capabilities of his talent and of his psyche, in their play of inter-action: in their appearance as *UNITY*.

If we adopt this fact we are enabled to formulate, for example, the true creative value of the Western Hemisphere. Here, Germanic, Latin and other races have commingled for centuries. Out of this racial melting-pot, no true autochthonous culture can arise from a theoretically willed culture in the sense of one or another *race-element* but only if this humanity is understood as *UNITY*.

We must touch now on another different case, the influence of which is very baneful: that of *archaeologic* Psychology. Today, in art-education, we still seize upon the figures of Greek temples, as if they were built a few years ago, as if they were part and parcel of our

civilization. Yet, what do we really know today of the Greek, Aztec, Inca psyche? Where, in what human soul does it still exist? What arises in consequence? A Greek, a Roman, an old-Mexican or Peruvian falsified testimonial, that is all. No, a thousand times no. Our method, corresponding to present-day needs, takes human nature as it is, and not as it could or might have been. It takes human nature in the compounds with which it has come down to us, and in every case as a Unity.

Our purpose, consequently, is none other, than to awaken and to expose this unity. Later in the lecture, we shall see, by means of slides, how we have practically accomplished this. Vienna was one of the spots most adapted to this experimentation in psychological education, for Vienna, as a racial and intellectual center of about ten nations, presented "par excellence" a medley of races.

My teaching-method, as I employ in the National School of Arts and Industrial Arts in Vienna, stresses in my own teaching almost exclusively the psychological factors of which we have been speaking, and relegates mere technique to second place because the aim of my education is to form creative artists for the needs of the Fine and Industrial Arts.

In the majority of cases, I am concerned with youth ranging from seventeen to twenty-five years of age. That is to say, with youth in its full flower.

Although the rules require the degree of Baccalaureate, or the attainment of a similar intellectual level, I do not close the door of opportunity to youth of less culture. My pupils have been from every race and from every country. All these souls, cultured and lacking in culture, deformed by the schools of our time, make up the complex of humanity for me, a humanity bound together by a thousand disparities and hidden relationships.

Rarely do I decide to accept students on the strength of the work which they bring with them. The greatest part of their drawings, canvasses or models, are a compromise between the predominating impression of a doctrinal education on the one hand, struggling with the timidity of a young and suspicious soul. This timidity is always conquered by the force of prejudice in doctrinal education. The lesson which this brings home to us is, that we must seek freer lines in their drawings or in their other works, and that we must observe the student from the point of view of experimental psychology. At the time of my first contact with the student, I study his movements, his glances, his way of getting down to work but in such a way that he is not aware of it. There comes a time when he feels an inner emptiness. He feels abandoned and alone. It is at this moment that he ceases to be absent-minded. He begins his inner concentration. It is then that I urge him to begin to work, but to work as though it were play,

so that he may feel spiritual work to be a desirable thing and not an intellectual fatigue, an insuperable technical difficulty.

I never attempt to address the students as a group. But, inasmuch as I have to speak to each student about the same subject in a different way, according to the individuality of each one of them, the contact, and especially the first intellectual contact, must be made in intimacy. In this contact, I seek to discover the student's talent and individuality. His talent may be observed by the outcome of his instinctive likings. His individuality gradually becomes apparent and in it can be seen the elements which have formed it: His family surroundings, the accidents of his life, his weaknesses and his desires, his instinct covered with layers of prejudices and timidity.

In the primeval forest of the student's spirit, the way must be cut out for the light of Truth which will be the recognition of his own talents, but without his perceiving the educational means by which this is attained. He must create in such a way that all appears to him as his own work. This feeling gives him confidence in himself and encourages him to create.

For the first time, the student feels that he is in contact with himself; he feels the sweetness of inner solitude which leads to moral strength of creation. Once this sentiment is deeply planted in his soul, it never leaves him. At this period, the expression of his physiognomy begins to change as a result of his inner change.

During the first period of my contact with the pupil, I avoid any pertinent intellectual or artistic discussions whatsoever. You cannot imagine how many mistakes the teacher thereby avoids, if he does not yet know his student personally and intimately. At this period, the teacher does not know at all what the student has gathered from his reading and his experiences, how he has reacted, and how he understands himself. There, without knowing it, the teacher makes a thousand mistakes. Only later on, we discover to our great astonishment, for how long a time spiritual misunderstandings can function disadvantageously.

Yet the contact of the teacher with the students is by no means limited to purely spiritual influences.

The disciple must feel that from the contact with the professor who is his more experienced friend, arise his artistic pleasures, his ethical support and his absolute moral confidence.

The professor should speak very little about ideals in art and should not set the example by his own work.

He should not convince the student with words. He should not strip him of courage by showing him examples of the great masters of the past, and, by crushing his shy, budding emotions. He should not preach ideals or standardized patterns according to his personal taste he considers worthy of pursuit or which he himself cannot attain. The teacher must remain true to the earth upon which we

live and should not seek to teach more than he himself knows or has experienced.

Furthermore, it is impossible for a teacher, who does not himself live an active life and work continually in the arts, to give his students anything but purely theoretical unrealities. Not only must the teacher have a continual contact with the reality of his art but also with the reality of life. Otherwise he is out of step with the life-rhythm of his pupils, and he is really old.

The ideal teacher must know real life in its lights and shadows, and all these in their depths. For a teacher of art is not the teacher of a branch of science. The roots of art grow in the soil of *life*. How multiple and divers are the life-rhythms and life-substances of the students! If the teacher cannot intuitively feel and understand this, he is blind to the needs of his students.

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Now we come to three fundamental questions to be cleared up: The first is: Shall the teacher discuss with his pupils, in the first stage of instruction, such matters as the history of art, or the principles of aesthetics?

I believe that such discussions should be avoided. In general, the youths of the white race in every country of the world are much better informed about the arts than about that which should concern their own creation. Aesthetic influences come from every direction: from books, diaries, magazines, exhibitions, etc.

It is much more important that the roots of the student's natural instinct and of his innate artistic gifts be discovered, the fountain from which spring original ideas and artistically creative strength. All the great masters of art of the past, from the first prehistoric sculptors and painters until Goya could reach the aim of immortal mastery without any courses on history of art, or aesthetics. All those people were busy with the art itself. Don't forget that the history of art and the aesthetics were discovered at first at the time of Goethe, the time of the lowest level of European art.

The second fundamental question is that of the set program of the art schools.

Shall a prescribed program be set, to be followed by all the students? I do not think so.

The school should rather offer to beginning students a fixed program for the first year. But after the first year, in the second year, the professor should distinctly decide for each pupil the courses which he is to pursue.

My teaching method is based on the principle of personal superintendence of the integral instruction of my students. For that reason, only I can observe and decide what will truly aid the student to complete his knowledge. Technical courses and scientific ones are held by specialists. The fixed program of art schools derives from the

curriculum of schools of sciences. But art schools have nothing to do with schools where sciences are taught.

The third fundamental question is the following:

Shall the student's instruction be left in the hands of various professors?

I believe that truth is one, but the ways of expressing it are multiple. Therefore, it is necessary that only one professor give the decisive impetus to the soul of the young artist. The same rules, taught by various professors, have a tendency to become neutralized; and furthermore create in the student a ready aptness and specious faculty in working in different manners suited to please each professor. It is evident that the student will also attend special courses of other professors, the scope of which is informative, technical, or scientific.

But above all, the problem of the psychological development of the student presents itself.

Those who observe attentively the scribblings and drawings of children, and follow the evolution of these drawings, recognize the marvelous flowering which corresponds to the first naive contact of the child with everything that surrounds him. Afterwards, there comes the time when he loses his primitive originality, his personality corresponding to the world pictures of his childhood. He loses it and becomes banal because of the influence of schools and colleges. The tiny but charming artist changes into an ordinary being.

Then, in this moment of inner emptiness, the youth presents himself for admittance to the art schools; moreover, in this moment especially dangerous for his artistic development, he enters the higher classes. His life has still been too short for him to acquire a genuine knowledge of nature. The tiny fountain which came into being with his childhood dries up. If, at times, some drawings preserve a certain freshness, it may generally be regarded as only a passing phenomenon.

In order that artistic strength again spring from the deep fountain, the only thing which can nourish the future creative ability of the adult, is to begin all over again with everything.

If at that moment, you attempted to inculcate laws or rules uprooted from the past, or if you tried to instill the preconceived notion of a modern pattern, everything would be lost. The student's personality as an artist would be stifled once and for all.

You might educate, perhaps, servile imitators but never creators who should carry on their shoulders the development of a nation's art. At the beginning, I do not reject any of the attempts which come from my students. I discourage no effort, so that they may succeed in materially expressing their inner vision. The first results will perhaps be awkward and uncertain but always sincere.

At that time, I strive to make them lose their fear of the material, with which they are working. I tell them that all the materials are

at their disposal in sufficient quantities. I tell them that stone, metal, wood, paper, colors are, from the viewpoint of art, things without intrinsic value; that every material destroyed in the experience which they gain, is a new step toward a fine future result.

That gives them courage and sureness. For the rest, the teacher, especially in the first teaching period, should not assign the student a definite theme to execute. Every theme results naturally from the antecedent work and experience and relates to the personal and individual development of the student. It is marvelous to see how often the student himself selects, as if instinctively, the road which corresponds to the development of his own inner world.

It is only in the final stages that the professor influences his pupil. At this point, in order to complete his training, the student must give evidence of his mastery of certain projects.

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Now, I wish to explain, how I direct the external progress of the student's evolution.

I believe that the student's individuality has to be respected. I take his individuality as the point of departure for the application of my method, shaping the latter according to the case and the artistic individuality which we have before us.

It is also important, for once, that we clear up the fact of "originality", as well as that of "individuality".

It is inadvisable to talk to the student about his originality or his individuality, for the young man often confuses his arrogance or his poor education with individual originality. Secondly, Youth is always dogmatic because it fills up its lacunae with alien things and then holds rigidly and indiscriminatingly to them. Therefore, the teacher must proceed differently.

With the help of his instinct, he must reveal those psychic elements, in the soul momentarily opposite him, which will become rich in results because the person concerned is himself interested in them. If from this results any success, however slight it may come forth; if the student has lived and formed something with which he is so much occupied inwardly that he must express it, then the teacher has won the battle; he has won the victory for his student and for himself.

The young soul will rely ever afterward upon himself, until he be completely bound up within himself. He will never again break loose from himself. The world about him is submerged, he looks about within himself; and therein lies the force of the continually gushing spring of individuality and of invention, the criterion of the word: Originality.

The student no longer confuses vanity with originality. He no longer confuses alien personality with his own personality. His work seems to him normal, simple, self-sufficient, the criterion of originality.

We cannot over-emphasize how decisively important is the knowl-



edge of the psychological complex of the student, attained by the instinctive talents of a teacher.

Therefore: We have to increase and to re-enforce the student's imagination and his artistic vision; to simplify his inner concepts, in order to arrive at a unity of creative thought; to give to the student techniques in their primary and simple forms, so that he may express his ideas simply and without difficulties. To reach this aim, we follow this basic rule:

The development of the inner strength of the creative soul must continue parallel with the development of technical skill. The adoption of this pedagogical rule gives marvelous and unexpected results.

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May I now present several examples which illustrate the initial stage and the moment in which the student, all at once, comes to know himself. Furthermore, we wish to show the stage in which, for the first time, the student gives us an original expression of his creative power.

The following examples are the first gropings of the students. I shall show their evolution in my next lecture.

The first example concerns a peasant boy, 17 years old, son of a locksmith, who had nothing but a primary school education. He came to me with this small drawing of his native village. He began to work with ardor. After several months of studies, his drawings began to show the predominance of a clear and definite line. After eight months of instruction he was able to create this beautiful drawing.

Then came the day when he realized that his intellect was completely empty. For that reason, he began to gobble up all the books of art which he could find.

Consequently, he became disorientated in his work. If scarcity of funds had not forced him to forsake his studies, and this at too early a date, he might again have found the proper field for the cultivation of his native talent.

These geniuses, untutored, frank and primitive, find themselves without any support at the crucial moment when they perceive the distance between themselves and the spiritual world. There are some who can overcome and survive such a moment, if they are endowed with rare moral qualities.

I shall next give an example to illustrate this case. To conquer these difficulties mentioned above, is an enormous task. Above all, the instinctive attributes of those students should be stimulated by means of illusion. However, if the student has not the inner urge to re-educate himself, the best remedy is to keep him at school. If he is isolated from the environment from which he comes, this life at school can prevent recurrent failures.

As a type, similar to the last example, I cite the case of a young

woodworker. Capable only of copying current, low-priced models of woodworking, this slide shows his capacity.

This slide shows his low capacity in drawing. After a training of several months, he succeeded in executing statues of a very pure plastic form. But to keep himself on this high plan of achievement, he needed the support of a strong moral will, to take the place of an intellectual culture which did not exist. But it was this moral support which was lacking in our woodworker.

As a type contrary to the last example, I cite the case of a youth from Palestine. He presented himself with a strange piece of sculpture; human figures shaped out of roots, naturally formed similar to human figures.

This creature, without any intellectual culture but endowed with exceptional moral forces, conquered his own personality only after three months' concentration. His story is so interesting that I should like to tell it in a few words, in order that you may better judge the case.

He is a Polish Jew, blond, with blue eyes, the typical calm peasant. He left his native land with several companions, men and women, to reach the promised land, Jerusalem. He left with nothing, and made his living along the road, cultivating the earth from place to place.

When he arrived in Palestine, he did odd jobs with construction gangs on the highways. Afterwards, he became a gardener. The moral customs of this small fraternity were so austere that two of them, who wanted to get married, were excluded from the group.

One day, our youth, working in the garden, began to play with the knife and to cut roots. He showed me these roots. His results gratified him so that very day he decided to become a sculptor.

Now we shall trace his development:

This drawing shows us that he observes objects like a child: Face in profile, the eyes front-view. This drawing is taken in November.

This second drawing is taken fifteen days later.

This drawing was executed a month later. The progress is enormous. Later on, I should like to show you the way in which my method functions to obtain such efficacious results in a short space of time. By grading his character, he has achieved a sureness and a clarity in the line. Already we can see that the line is not calligraphy but circumference of a space. This is of great importance for his future development.

If I did not cite as evidence the stages in the development of the student's character, one might think that it were simply a matter of phenomenal talent. No. Although the talent of our subject is great, the distressing moment is of a psychologic nature, namely: The moment of especial concentration and of pure feeling.

This group was executed in January, cut directly from wood, an

iron-hard American wood. The training was only one of two months and a half.

This piece of sculpture shows a great feeling for plastic forms and for broad views, without naturalistic pettiness. It is frankly beautiful. It shows that he already knows how to project the plastic volume, the plastic line, as we have seen in the preceding slide, and to project the plastic line into real space. This statue is worked out without previous drawings or modeling.

From this time on, he worked and developed without interruption, frequenting the school during the scattered hours in which he did not have to earn his bread.

On account of this state of soul, nothing was able to interrupt his inner concentration. His thought enriched itself more and more. As a result, his art was always calm and well-defined, the natural fruit of his great power of elemental concentration and of his calm character. Later on, we shall see how he developed even further.

The next case concerns a young girl from Vienna. This drawing represents work done shortly after she began her class-work.

Implicit in the apparent childish qualities of the composition is a very strong personality. Her character is finely sensual, almost oriental. Bound up with her temperament of an urban civilization, this girl preserves intact, a primitive feeling for nature. She knows how to translate the natural appearances directly and vividly.

This drawing shows us the fruit of her labor after six months. She found the right and suitable atmosphere for her personality.

How different is the case of our next subject! It concerns a young lady of an intellectual family. Her father is the President of the University of Vienna. Intelligent, observant, she has attained a culture notable for its eclecticism. Furthermore, she is a typical product of these art schools, where, I regret to say, not only is precious time killed but every emotion is stifled.

This drawing, in atrocious colors, shows us the moment in which her character is sunk in a hopeless banality.

In due time, after six months of training, when she became conscious of her powers of observation, she managed to give intelligent expression to her visions, as we can see in this drawing. Later on, she created fashion-models and caricatures.

Here is another case, that of a young Welshman who wandered about all the elegant beaches of England and France, offering to sketch portraits on the spot.

The following slides characterize his evolution. He is of a soft and docile character, inclining to a saccharine vulgarity, yet he struggles against his weaknesses and, with a certain amount of success. He holds good hopes for the future.

This example, a photograph in stone, shows his uninteresting banality.

This slide shows that he has already acquired the sentiment for plastic volume.

In this slide you may see how his intense plastic feeling, acquired by training, goes hand in hand with the over-sweetness of his character.

One of the most interesting cases is that of an eighteen year old youth. He came from the Silesian forest and the only intellectual training he had, consisted of an elementary schooling in a peasant institution.

He found himself without funds and was aided by a Viennese guard. He desired ardently to become a sculptor. He began to copy in relief several photographic copies.

His character is sensational. He perceives everything with his primitive, unspoiled sensory-apparatus; he knows neither fear nor hesitation. His sentiments are simple, strong and direct.

His first drawings are the cries of a creature from a primitive world.

With will and power and without hesitation, he devotes himself to sculpture. This statue, the second he ever worked, is pure realism and reveals great power. I note that this statue was worked without any model. At this occasion I should like to mention that in my courses and in any stage of the student's artistic development, it is strictly prohibited to create any artistic work or study of the plastic or colored surface with a living model. The artistic creation is the outcome of a creative vision which has no touch with the hazard of the naturalistic appearance of an object. The knowledge of nature, indispensable for plastics and painting, must be acquired by previously made studies. These studies consist not only of drawings but also of pure observations. You may see on this slide, the second plastic work of a youngster who never studied nature, that this method is an efficacious one. The manner of my method, concerning this part of artistic education, will be explained in my second lecture.

Here is a sketch which corresponds to this stage in the development of our youngster.

This sculpture, full of a mystic realism, shows how, in passing through realistic conceptions, he attempts to reach the world of inner vision. This work is a marvelous example of the artistic fusion of the outer appearance of the object with the inner vision of the artist on the object.

This statue, revealing his great plastic talent, demonstrates clearly his talent and his personality: His own mystic realism touches the world picture of the mystic realism, the Gothic spirit. For us, his soul has been unveiled. For him, this statue is quite natural.

There comes a moment when our youth becomes weary of working. This sculpture shows just such a moment. It is devoid of feeling and resembles strangely, work of the classicistic world.

This drawing, corresponding to the same moment, shows his rapid progress in drawing, but it has no character.

This slide shows us that he has arisen with new courage in his soul. It shows also that he is somewhat more skilled in the drawing-process.

This slide will picture a work of such power, complexity and profundity as would be expected, after years of application, from the same talented but less profound and concentrated student. Yet the development of this student took place in a space of six months, a truly marvelous result.

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We see from all these examples very clearly that talent and personality are states of the soul. The one-hour limitation prevents, I regret to say, my showing you any more cases.

Tomorrow, examining the *method* which guides my pupils during the evolution of their personality, I shall have occasion to show you many other works they have created.

The purpose of this lecture is to illustrate that which is necessary to guide the student along the road of the first unfolding of his talent, that which may enable him to give free expression to his ideas.

The subtleties of a refined technique frighten and dishearten sincere souls in the stage of their first flowering. They swell the vain and empty-headed with illusory talents.

We must beware not to teach young students techniques or attitudes which would be more suitable for later stages in their development.

Or, perhaps I should say the student should be so directed that he will re-discover for himself the genuine sense of each technique. Therein lies the great secret of every art-education.

It is not a question of neglecting the old experiences. On the contrary, it is a question of offering them at the proper moment, and in the desirable form: I mean: according to the individual necessities of every student and according to the stage of his artistical evolution.

Then, instead of feeling that repugnance which students, endowed with an original genius experience, when they feel themselves forced to subjugate their talent to tricks and habits without knowing what to do with it; they will, on the contrary, themselves insist upon acquiring the proper information. And they will be grateful to the professor for a hand opportunely held out to them. They will realize the necessity of technique for expressing that which germinates freely and purely in their own inner world.

Instead of feeling a secret desire to rebel against everything, they will now know the precise value of law and order; this law does not correspond with an artificial aesthetic, with a standardized pattern of taste, called beauty. It is the law which is freely born within them: the august law which guides nature and the artists in their creations.

# The Training of Youth for a Socialized Industry

*Abstract of an Address*

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INASMUCH as the interests of this section are in both Industrial Arts and Trade Training, attempt has been made to prepare an address equally attractive and helpful to teachers in the two fields. We are all engaged in the one great work of helping youth to interpret an intricate and changing industrial society. Some of us are instructing and leading younger boys, many of whom will not enter mechanical pursuits. Others are engaged in the specific preparation and upgrading of those who have selected industrial careers.

It may be that the relationship and interdependence of these two endeavors are not clearly seen and appreciated by all of us. In our enthusiasm for the particular work in hand, some of us in one group may be disregarding or deprecating the service of our fellows of differing aim. It is the purpose of this hour to outline *a rather complete program of Industrial Education* and to indicate the provinces of the various types of schools and classes which comprise it.

Every unit of our school system has a special function to perform, and industrial course work at each level must be made to contribute to the aims of the unit concerned as well as to the fuller education of our people for the needs of a changing work-life. The program to be presented may be said to be one both vertical and lateral—to use a slang phrase—it will be a discussion of industrial education from bottom to top, and sidewise.

*The Six-Grade Elementary School.* No industrial teacher. No industrial shop as we understand this term. An activities room, for use by all teachers and classes, under flexible schedule. For self-expression, acquaintance, and the clarification of the general subjects. Equipment representative of Food, Clothing, Shelter, Transportation, Communication, etc. (See *Bonser-Industrial Arts for the School Administrator*—Teachers College Press, Columbia University.)

*The Junior High or Intermediate School.* Industrial Arts a constant in the program of every boy. The general shop in small schools, but individual shops where possible. Six subjects or experiences, selected as best for the explanation of the world's work and of the students' environment. The same six subjects in St. Louis, Podunk, or London. Each course a semester in length with daily sessions. All boys required to complete all units, the sequence being immaterial. Teachers well-trained. Information and group work stressed. No production method and no attempt to match community interests.

Each course as broad and general as its title will permit. Exploration the aim.

*The Senior High School.* A preparatory institution of two distinct aims. To prepare for higher institutions and to prepare for immediate entrance to life occupations. Election rather than compulsion in regard to industrial subjects. Each student, under the advice of a counselor, to elect whether he will pursue any industrial courses, which ones, when, how long, scatter or intensity, etc. Individual shops, well-trained teachers—some of trade experience. Fifty per cent of credits toward graduation for those not planning further formal schooling. Cooperative scheme where possible. Wide offering of subjects with local community in mind. Opportunity to return evenings to complete diploma requirements.

*The Junior College.* In connection with high schools or under private support and control. Two years of preparatory engineering work including shop, drawing, and related courses. Many terminal courses of industrial kind, pointing to positions semi-professional. Creation of new jobs calling for preparation of less than four-year's duration. Cooperative plans where possible. Some teachers acceptable to the trade and some to the faculties of higher institutions. Division of student groups, according to aim, after the first year.

*The Senior College.* Less of manipulative work than is now common. More attention to the related and technical phases and to processes highly skillful. More experiment and introduction to research methods. Courses in personnel management, time study, safety engineering, and the like. In industrial teacher-training departments, more professional courses and fewer shop and drawing subjects of advanced nature.

*The Graduate School.* No shop or drawing courses for graduate credit. Opportunity to include them, without credit, for the removing of deficiencies or in preparation for new positions. Experimental work in design of tools, machines, teaching devices, and testing instruments. Scientific study of the materials of industry. Thesis work on industrial education problems. Courses in general school administration, supervision, method, etc., with follow-up units for application to industrial school and class situations.

*The Preparatory Day Trade School.* A place of higher and higher selection. Admission on basis of intelligence, mechanical aptitude, and interest in industrial occupations. Admission to specific departments of the school on basis of specially designed tests and in keeping with placement possibilities. Departmental courses all long-term but of uneven length. Breadth and versatility the aim. Fundamentals, adaptability, wide usefulness, readiness for promotion. No unit courses. No high specialization. Cooperative plans where possible. Related subjects exalted.

*The Part-time School.* Best single institution we have. Can sub-

stantiate claims to greater social service to youth than either the high school or the college because it helps at the time of real and specific need. Central building for early years—in plants, in stores, and on farms later. Guidance, training, protection, sympathetic understanding, and common-sense adjustment. A law in every state—higher compulsory attendance — part-time enrollment to eighteen years. Return to full-time school and college for many. Close study of the individual. Teachers selected on personality rather than on trade or teaching skill. A salvaging institution. Not more of what they had, but definite help in a new adventure. Protection of the public's equity in the employed youth. Guidance stressed above training.

*The Evening Schools and Classes.* Unit course plan. High respect for student concept of need. Seek groups to serve—both of employers and of workmen. Three types of training—(1) Upgrading of those already appropriately and satisfactorily employed. (2) Retraining of those disturbed by cyclical change or technological advance. (3) Marginal training for some in each large firm—for others parts of the plant; this to help in matching peaks and valleys of divisional demand and in reducing the number of persons or families for whom the employer must stand responsible.

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Some of the newer institutions and attempts have certainly been missed in this hurried presentation. They have not been intentionally omitted nor slighted. I wish there were time to discuss the dull season classes, the cooperative half-time groups, and the prevocational schools. I wish there were time to suggest a better division of training responsibility among public, private, endowed, and corporate institutions. Certainly, these *four* are sadly overlapping, to the discredit of the movement and to the increased cost of instruction. Their provinces are not individual and distinct, but there is great need for study and cooperative planning to weed out duplication and to keep one agency from thwarting or embarrassing the work of another.

Such schools and classes as have been mentioned, with their varying purposes, are necessary parts of a comprehensive program. They should appeal to general educators and to industrial specialists alike. They should bring help and encouragement to the employer and to all other persons concerned.

This program offers self-expression and acquaintance for the child in the six-grade elementary school. It offers exploration and general guidance for the Junior High School boy. It offers specific guidance and some training for the Senior High School lad, whether or not he continues his formal education. It offers broad fundamental training for the boy of aptitude and interest who enrolls in the day trade school. It offers sympathetic understanding and counsel for



the employed youth who returns for a few hours each week to the part-time institution. Finally, and perhaps most important, it offers help to the mature man as he plies one trade in all its changing aspects or as he visions his proficiency in still another field of service.

Acquaintance — Exploration — Training — Upgrading — and Continued Readjustment. These are the features of the program, and all based squarely upon the ideal of *breadth* instead of intensity—upon the ideal of *versatility* as contrasted with specialization. If you choose to remember only one central theme of this morning's discussion I hope it will be the emphasis given to this matter of *wide adaptability*.

This concept of versatility makes the Industrial Arts work rank higher than that of the preparatory trade schools in service to future workmen. It makes Cooperative Agreements more potent than plans supported wholly by either the schools or industry. It makes the Information Phases, the related and technical elements, more important than the skills. It makes the After-Training of everyone more useful than his initial preparation.

Just now untold thousands of our industrial workmen are unhappy because there is no work. The marvel of the past two years is the magnificent way in which the workmen have behaved themselves in a crisis. Their actions have been prompted by our characteristic American hope. The job has always been put in the offing and the return of good times has been just a matter of days. The plight of these workmen would have been worse had it not been for the industrial education already provided. A recurrence of this horrible condition will be partially avoided or delayed by the educational and training plans which we can establish.

*Good industrial education is good economics and good sociology.* High job morale means high social morale and a fine participating citizenship. Happiness comes to men and women when there is work to do and a job to hold. Happiness comes in greater measure when every man, as he works, knows *what* to do, *how* to do it, and *why* it should be so done. Happiness comes in full and rounded measure—comes in a flood of occupational and social competence—when every man as he works knows that he is protected. Every man (and woman) must be assured that if any cyclical change or technological advance wipes out his job or makes him unfit for the work of his choice—the public will step in to sympathize and counsel and retrain. There is such a thing as offering initial preparation for earning a livelihood and this we have done to a great degree. It is another thing to establish follow-up and retraining systems, placing men's feet in the path of progress again and again if it be ten times for an individual. This latter service is demanded in a democratic society and in the America of the future.

# Organization of Instructional Material in the Junior High School

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**B**EFORE making any statements about the organization of instructional material in the Junior High School it might be well to look into the past to see how far we have come. When one begins to talk about what happened when he was a boy it is a sign of age, so at the outset I will ask your pardon for making a few personal references. This year I finish a quarter of a century in the teaching profession and seventeen of these years are in the Industrial Arts field. In the early years the shop program did not keep me busy so in addition to teaching shop work, I was teacher of Plane and Solid Geometry, First, Second and Third year Latin, Elementary Agriculture and English Composition. I have seen the "little red school house" replaced by the consolidated school and I have observed that thirty or forty years ago, a forty acre farm would raise a family of six or eight children, send a boy or two through college, provide wives for a few of the young men of the neighborhood, pay off interest and finally a mortgage, but now on this same forty acres, the cash crop is not sufficient to support one Ford.

The boundaries of the United States have increased along with my travel. When I owned and operated the old style two-wheeled cushioned tire bicycle, it was possible on a summer day to travel a distance of fourteen miles from home and get back the same day. The United States had these as its boundaries. On the north the Dominion of Canada, on the south the Gulf of Mexico, and on the east and west the Atlantic and Pacific Oceans. In 1908 after a jeweler of our town, who then held the Ford agency, sold three cars (his own sale included) the boundaries increased and were as follows—on the north, the North Pole, on the south, the South Pole and on the east and west, the rising and setting sun, but in 1910 when Frank Coffin, the veteran pilot of the air, was able to keep a Wright Airplane, spinning in the air, two thousand feet above our town, for a period of twenty-two minutes, the boundaries for the United States still increased and are as follows: on the north, the Aurora Borealis, on the south, the Precession of the Equinox, on the east, the Primeval Chaos, and on the west, the Day of Judgment. And now since one can tune in and hear such a variety of programs one should hesitate to fix any boundaries.

Back in these prehistoric days the school curriculum was considered too much crowded and when there was talk of some new subject that should be added to the curriculum, the teachers held up their hands in holy horror and cried "Oh we have too much to do now" and strange as it may seem the new "fads" or "frills" were

not added to the curriculum because it was the opinion of the teachers that such subjects should be added, but because the parents and the citizens of the community persisted and kept on persisting until such subjects as they desired were added. The men of London thought that Arithmetic should be taught in the schools so that clerks might receive their training in the schools. Geography was added as an aid in travel and to help the post office officials in the distribution of the mail. After the Civil War or the war among the States history was added and the Barnes History of the United States was a popular book not only for the information from the large type but from the foot notes. This one fact I remember is, that if all the men killed and wounded as given after each battle were added the sum would equal twice the number of men enlisted on both sides. In passing it might be well to notice that our modern histories have little to say about battles but more about men and women who have been a constructive force in the building of our nation.

Physiology was added in my time as it was thought that the child should know something about the structure of his body and how to keep well. Through the influence of Frances E. Willard and others there was state enactment which obliged the author to close each chapter by a statement about the effect of alcohol upon that particular part of the body. It is interesting to note that there was some opposition to the introduction of this study and as one parent writes "I don't want Doris to study no physiology because I do not consider it polite to talk about the insides." Other subjects were added, especially in the city schools but for a long time the McGuffey Electric Readers were the backbone of the curriculum. New methods of teaching have come from the old and during the past twenty years we have had spasms of the "project method", "contract method" and "supervised study." Silent reading was silent ten years ago.

Coming to this section of the country it is found that William Torrey Harris, Commissioner of Education of the United States taught Shorthand here in St. Louis in 1860 and this was the only school of its kind in the country outside of New York City. Again St. Louis has the distinction of having the finest course in Manual Training. This was in 1872. In 1880 courses in Manual Training were given in Bellefield Hall, Chicago and within this hall, or a part of this hall, I received my first Industrial Arts training and incidentally I was a member of the first class in "Vocational Guidance" as such. F. M. Leavitt, one of our pioneers, was the instructor. His first question to the class was "What are you here for" and he added "Well, if you stick around until the end of the term I expect you will receive a credit." The curriculum in Industrial Arts and Vocational work has increased until now there are courses in almost anything except "How to Drill an Oil Well" and "How to Start a Race Horse."

Along with our progress educators have tried to frame up a definition of education. "The natural, progressive and harmonious development." "The process of producing, directing and preventing change in human beings." "It is usable experience." "It is the process which enables one to frame his own opinions." "It is the process of taking a boy from where he is and placing him where he ought to be." "The process of teaching one to do better the desirable things he is going to do any way," and some philosopher has wittingly added, "Education is gumption you've got after you have forgotten."

The Junior High School has its beginning in Berkley, California. The units of the school system are three in number. Elementary school, the first six years, the lower high school, the seventh, eighth and ninth grade, and Superintendent Frank F. Bunker contended back in 1911 that such a program is best not only for those who drop out, but likewise the best preparation for those who go on from grade to grade, finally entering the University. A school with like organization was started about the same time in Concord, New Hampshire. Now there are between four and five hundred of such Junior High Schools in the United States.

There are three main purposes or objectives of the Junior High School (1) To give every boy and girl in the school some appreciation of the kinds and nature of the practical activities that go to make the industrial and commercial world around us. (2) To enable pupils by means of tryout courses, to discover their interests and aptitudes and ambitions with respect to certain vocations and to give them training in the ordinary practical affairs of home, garage, garden, shop and playground. (3) To give specific training in particular vocations to pupils who show special aptitudes for such vocations, those who are unable to profit by other courses, and those who, on account of untold circumstances are unable to continue in school beyond the Junior High School years.

With this set up in mind let us review the purposes or objectives of the Industrial Arts program. In 1914 nine city superintendents of schools gave the following as the proper objectives. (1) General training in accuracy and honesty, (2) Manual skill and precision, (3) Industrial intelligence, (4) Skill in the performance of duty, (5) Motive for the coordination of school work, (6) Make stronger the work in the academic subjects, (7) Intelligent appreciation of the industrial life, (8) Culture, (9) Vocational guidance.

In 1925 the following objectives are listed as the result of a questionnaire submitted to a number of industrial arts teachers (1) Hand dexterity, (2) Cultural work, (3) A higher grade of industrial worker, (4) Type exercises, (5) Accuracy, (6) Originality, (7) Inventiveness, (8) Cooperation, (9) Correlation of shop work in the home, (10) Self expression, (11) Employment of shop methods in your shop, (12) Laying a foundation for further study either tech-

nical or academic, (13) Uses of raw materials and their transformation into usable products, (14) Knowing what the factors affecting the cost of an article are, (15) The dignity of hand labor, (16) To coordinate the senses and the muscles, (17) Avocational, (18) The expression of thought through the agency of material things.

In 1928 after a committee of five had made a careful study of the Junior High School Industrial Arts program the following were agreed upon as the major objectives (1) Developmental experiences, (2) Handyman abilities, (3) Consumers appreciation, (4) Knowledge of industrial processes, (5) Vocational Guidance, (6) Prevocational study.

Many educators argue that any program of education should be very definite but in the lower or Junior High School this should be the exception rather than the rule. In a typical Junior High School the program is as follows:

7B Wood Working. 7A Mechanical Drawing.

8B Home Mechanics. 8A Mechanical Drawing.

9B General Shop. 9A Advanced Wood working or Printing.

The 9A courses are elective and if the student finds the particular work in which he is interested he may continue this work through the Senior High School in a number of unit courses.

The one important problem in organization is the number of pupils per class. This has been fairly well settled by the high school principal, and superintendent and in many cases they believe that one should teach as large a class in Industrial Arts as in Latin or English. In our school we now see our mistake as our shops and Mechanical Drawing room are equipped for thirty pupils and we should have equipped for thirty-six. Do not misunderstand me, I do not state that a teacher can teach thirty-six better than thirty pupils but so far there is no evidence that definitely states how large our classes should be. I have visited schools where three teachers were teaching five shops and not long since I visited a High School where a teacher was teaching twenty-four boys in Printing in one room and 16 boys in wood working in an adjoining room.

Exceptionally good work was going on. There was a business-like order such as you would find in industry. The teacher moved about from group to group, giving short demonstrations and offering suggestions as he passed along. I remained until the period changed for I wanted to see what would happen. At the signal for dismissal the foreman for the day had the tools all in place and the tables all cleaned off ready for the next class. I took this picture back to my friend who has convinced his superintendent that fourteen is a maximum class for the Industrial Arts Shop.

Mr. S. A. Courtis of the University of Michigan has a good defense for the larger size classes. He points out that in Hamtramck,

Michigan, a teacher may have as high as 3000 pupil hours per week and the results of the instruction as measured by tests show that the larger classes are just as efficient in their work as the smaller.

It should be carefully noted that the standards of Industrial Arts work in the Junior High should not be the same as for the Senior High and that skill is only a by-product.

If a moratorium should be declared in Industrial Arts, it should be on the "Lesson Sheet." They are a help perhaps in many instances but in too many cases they become a crutch for the instructor. I visited a shop last year where there were fourteen pupils in the class but the instructor told me that he had been busy writing "Job Sheets" and now after he had gone to all this work he was unable to get his pupils to read them. The Job Sheet should be constructed after the fashion of the instruction sheet that comes with the front door lock. Most any one of ordinary intelligence can install this front door lock because the job sheet is illustrated by drawings. The job sheet for the pupil should leave room for some originality and as the pupil advances the size of the job sheet should decrease. Supposing that you have a section in the General Shop in Elementary Electricity. A booth has been built in the rear of the room to represent what actually takes place in wiring a house. The problem is to install a single pole tumbler switch and a double convenience outlet. The pupils are advised that on the morrow they are expected to make these installations. The question you are expected to answer tomorrow before you begin work is how far from the floor should the receptacle be placed. The pupil if he is partly awake will look about his home and have those measurements ready for the next day and this to my mind will do him more good than by reading the instructions on a job sheet, tumbler switch 54 inches from the floor, receptacles 18 inches. To illustrate my point I will borrow from the medical field. A young physician had a patient who suffered from colds and to relieve his suffering the physician made an autogenous vaccine for the patient and instructed him to call within a few days for the injection. The patient did call six months after the vaccine had been prepared, he had been several miles away, had never had a cold and returned healthy and happy. A writer commenting upon the situation says, "It is not necessary to give the injection but only to prepare it." Applying this philosophy to the job sheet enthusiast, it might be said it is not necessary to administer them to the class but only to prepare them.

A form of organization which has been adopted in a number of Industrial Arts Shops in Pennsylvania is that sponsored by Paul L. Cressman of the State Department, Harrisburg. This program is known as the Junior Mechanics Club. Outlines of this program have appeared in the March and April numbers of Industrial Arts and Vocational Magazine. The program has met with approval because

of the definite jobs set up for the individual to perform to a standard before he is given the award of a button, which signifies that he has done certain work. The following is a sample, "Automobiling":

- |                            |   |
|----------------------------|---|
| 1. Grease car              | 8. Tighten up car                       |
| 2. Change oil              | 9. Care for fuel system                 |
| 3. Care for tires          | 10. Check lighting system               |
| 4. Care for batteries      | 11. Check engine difficulties           |
| 5. Care for cooling system | 12. Be familiar with motor Vehicle Code |
| 6. Check fan belt          | 13. Practice safety precautions         |
| 7. Clean and polish car    | 14. Secure occupational information     |

This program has met with disapproval because it is a branch of the main road and gives the public the notion that it is play instead of work and that the side show is eating up the main tent.

In this age of electrical appliances it would seem that every boy and girl should have some instruction in replacing a blown fuse or repairing a broken wire and above all have some knowledge of the construction of these appliances and how to keep them in repair. The handyman abilities and consumers appreciation should constitute the major part of the Junior High School Industrial Arts Courses and to meet this demand the old wooden curriculum needs revision. The work which the American Legion is doing to find jobs for the unemployed reveals the fact that we have too many people who can do only one thing and who, deprived of this opportunity, are unable to adjust themselves to other lines of employment. Executives in industry state that they need men who can work at different trades within the plant and the "General Shop" program of the Junior High School will, in a measure, help to train people so that if they cannot earn a livelihood in a particular field, they can turn to another. There is a demand for the "Why" of our projects. Mike worked at the railroad station and when the trains pulled in he would grab his ball peen hammer and pound the wheels of all the cars. One day a stranger passing by called to Mike "Why do you do that?" and Mike replied, "I don't know but I have been doing it for thirty years and never had a complaint."

In this time of depression I do not wish to scatter any gloom. Industrial arts has been over shadowed during the past twenty years by Vocational Education but that shadow is growing less and where the one leaves off and the other begins we are yet to learn. In five, ten or fifteen years from now most of the instruction in the school will be given by the moving picture machine. The Arithmetic, Natural Science and Civics will be taught in the Industrial Arts Laboratory and where we now have six Industrial Arts teachers, in the future we will find two or three. The efficiency of instruction will improve and the cost of education will be considerably less. In the new organization according to John Dewey, "The current will be reversed and the child will learn to act with and for others while he learns to think and act for himself."

The Terminological Investigation  
*of Professional and Scientific Terms from the  
Literature of Vocational and Practical-Arts Education*

*A Research for*

THE WESTERN ARTS ASSOCIATION

*by*

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## I. INCEPTION AT CLEVELAND IN 1929

Persons attending conventions of the WESTERN ARTS ASSOCIATION during the past several years have noticed and probably participated in the meetings of a "Manual-Training Section." Nicholas Murray Butler once said, "We make progress toward clear thinking only when we are careful about our use of terms." The name of the section, combined with a knowledge of President Butler's sentiment, prompted the following question:

*Is the Association Sure it Should Call This Section a "Manual-Training Section?"* This is the question that was asked during the 1929 convention at Cleveland. The response was almost immediate from all sides concerning what should be done about the answer, with the final result that a committee was appointed to make a study and formulate recommendations.

*Personnel of the Committee and its Plan of Work.* William E. Warner, Ohio State University, Columbus; William E. Roberts, Board of Education, Cleveland; and K. G. Smith, State Department of Education of Michigan, were appointed on the committee. It was agreed in organizing the work of this committee that graduate students in attendance at Ohio State University might use the research facilities there for carrying on a series of studies dealing with terminology and that reports should be made on these studies.

*Endorsement of the Research Program.* The first report on terminology was made at Minneapolis in 1930. It was built around an etymological study (of word roots) made by Herbert H. Hutchinson. The second report was made at Louisville by Professor Elroy Bollinger and the chairman and was built largely around a "Study of Published Definitions for Their Concepts," in addition to a study of "Family Relationships of Certain Professional Terms." Both the Hutchinson and Bollinger studies have been prepared as Master's theses and may be found on deposit in the library of the Ohio State University.

A significant outcome of the Minneapolis meeting was the endorsement of the committee's program of studies. These have been carried on over a three-year period and involve a much more extended study of terms than that involved in the naming of a discussion section in the Association's program. The final report is important for its assumed contribution to an ultimate clarification of terminology in the fields of the Association's interest. To that extent the investigation is even more professional and important than was originally conceived.

*The Present Report.* This, the concluding report, is a combination of high spots of the first two reports and includes for the first time the master list of professional and scientific terms occurring in the literature of Practical Arts and Vocational Education, all of which have accumulated as the study of clarification progressed. The most significant outcome, however, is seen in the Glossary items, a few of which have been formulated for inspection.

## II. EVIDENCES OF CONFUSION INDICATING NEED

Both Bollinger and Hutchinson have pointed out many instances of confusion, all of which testify to the need for this investigation. Some instances may be of interest:

*Confusion in Discussions and Conferences.* During a 15-hour conference of persons engaged in the preparation of shop teachers, Bollinger recorded three hours and twenty minutes spent in difficulties over terminology. Payne records a similar experience.

*Confusion in Cataloging and Indexing.* At your convenience ask a librarian to see a copy of the *Industrial Arts Index*. See if you recognize it as belonging to your field. A recent issue of the *Readers' Guide* includes the following titles all under the heading of *Industrial Arts*: "In Good Taste," "Modern Art and the Artist," "Modernism For Sale," "Manual Arts and the Modern Art Museum," "Contemporary Movement in American Design." This same *Guide* makes no distinction in its indexing between "manual arts," "manual training," and "industrial arts," simply classifying them all as "manual training."

The United States catalog lists the following book titles under the heading of "manual training": *Fine arts and Industrial Arts in Elementary Schools*, *Industrial Instruction*, *Reconstruction of Industrial Arts Courses*, *Place of Industries in Elementary Education*, and *Industrial Arts for Elementary Schools*. Confusion may be noted in the Congressional Library classifications. The United States Office of Education lists its publications under such headings as Manual Training, Industrial Education, and the like.

*Reference to a Standard Dictionary.* Bollinger states that out of 288 professional terms investigated, only 47 of them appeared in *Webster's International Dictionary* and concludes that because of this one cannot but expect confusion, misinterpretation, and wasted effort. He further quotes twelve definitions of common, professional terms which clearly misuse or fail to distinguish between certain terms in their statements.

*Examine Your Program.* At the risk of seeming impolite, it is only fair to the WESTERN ARTS ASSOCIATION to point out the different professional terms used in this particular Section program today. They are as follows: Manual Training, Vocational Education, Industrial Arts, Industrial Education, Manual Arts, and if my own department had been mentioned, it would have added the term Practical Arts.

*President Eliot's Letter to Professor Woodward.* This letter, written in 1879 and quoted by Woodward in his book,<sup>1</sup> may be of interest in the present study for its expression of uncertainty.

My Dear Sir:

I have thought over all the names, searched the dictionaries and etymologies,—but can only come back to what we once considered and rejected: MECHANICAL SCHOOL OF WASHINGTON UNIVERSITY.

It is better than: Hand-and-Head-Work School, Technical School, Industrial School, Trade School or Hand-Trade School, Skilled Labor School, School of Industrial Arts, or Manual Training School, which I place last as being misleading and somewhat belittling.

Yours,

W. J. Eliot.

*What is Being Done.* The Federated Council on Art Education, of which this association is a member, completed and published a study on *Terminology* in the "Fine-Arts" fields only two years ago. The American Psychological Association has sponsored studies on terminology since 1905. Dr. H. B. English of Ohio State University has brought out *A Student's Dictionary of Psychological Terms*<sup>2</sup> which incorporates 2,000 definitions, while Dr. H. C. Warren of Princeton, with an advisory board of seven, will bring out (within the next year) *A Dictionary of Psychology*. This will be about the size of a desk Webster. F. S. Crispin, in an empirical treatment, has published a *Dictionary of Technical Terms*<sup>3</sup> of particular use to shop teachers. E. W. Walker of Dothan, Alabama, writes that he is carrying on a study of terms for their state association.

These instances—and no doubt there are others—give an idea both of confusion and what is being accomplished in this and other professional fields of work. The very fact that the Western Arts Association is sponsoring an investigation of terminology is evidence that it too recognizes the confusion that exists. The need for clarification is increasingly apparent with the growing intricacy of the "practical" in education.

### III. SCIENTIFIC APPROACH TO THE STUDY OF TERMS

There was considerable agreement in the "Manual Training" section meeting in Cleveland in 1929, that the way to go about finding the best name to call the section was to *ask other people* and other organizations. The implication seemed to be that the Association should adopt the popular or most frequently used term.

Now it is a well-known fact among research workers, if one may be permitted a bald statement, that it is just as possible to pool

<sup>1</sup> Woodward, C. M., *The Manual Training School*, 1887.

<sup>2</sup> The Antioch Press, Yellow Springs, Ohio, 3rd edition, 1929.

<sup>3</sup> Bruce Publishing Co., Milwaukee, Wisconsin, 1929.

ignorance as it is to pool intelligence via the avenue of the frequency study. Try it out yourself sometime with a questionnaire.

How, then, may one determine the answer to the question of the most suitable term to employ? Does science indicate a way? Science as seen in the case of the physician first approaches its problem by looking for variables. This makes for objectivity and is the immediate forerunner of a solution. The next time you are ill, watch the physician's diagnosis of your temperature, pulse, center of disturbance, etc. If the resulting prognosis is correct and means of curing such cases are known, then you'll get well—otherwise, look for the worst. Now, if I were ill, I would not for a minute consider the use of a questionnaire addressed to my neighbors, and the present committee has not fallen into this error.

Many thought that nothing more could be done, and one or two thought that nothing should be done, but President Butler's statement challenged, and a scientific approach was finally developed. *The problem was to look for, separate out, and learn the answers to the variables entering into the case, after which it should not be difficult to draw off a synthesis of the findings in the form of glossary items or definitions.* The committee accordingly formulated its purposes and proceeded with the studies required as in any research. The following points in outline are the approaches used:

1. To include all terms referred to in the study in a Master Word List.
2. To study the roots or etymologies of these words.
3. To study the first uses of certain professional terms.
4. To study their contemporary or present-day usage.
  - a. How the teachers in one section refer to their work.
  - b. What terms are used in different places and organizations.
  - c. Analyze published definitions for their concepts.
  - d. Note generic and other relationships.
5. To note psychological implications.
6. To examine the ideas or philosophies back of the profession's work to better understand how such work may be labeled.
7. To synthesize the findings in the form of Glossary Items.
8. To submit all data to critics for their comment.
9. To establish machinery for standardizing terminological usage.

#### IV. COMPILATION OF A MASTER WORD LIST

Both Bollinger and Hutchinson were careful in their compilation of a Master Word List to develop criteria for determining what should be included. Bollinger was particularly critical, because he was interested in studying only professional terms. Hutchinson included both professional and scientific terms pertaining to the field of the section's interest. As quite a few criteria were developed, it may be

sufficient to quote only a few, with instances from the Master Word List.

Terms occurring in the literature of the shop teacher.

Terms used in the naming of departments (manual education).

Terms used in the naming of courses of study (project design).

Terms used in classifying personnel (artisan, foreman).

Terms from psychology which apply (aptitude, skill).

Terms from the field of research which apply (assumption, thesis).

Terms commonly misused (council, counsel).

Terms frequently mispronounced (data, status).

Terms which should be in the vocabulary of the graduate student and master teacher (criterion, test element).

Terms describing a method of teaching (integrated activity).

Terms used to describe other terms (generic).

Terms that have had their origin with the profession (general shop).

Terms which should be avoided (draughting).

Terms that have come to have a special or peculiar connotation when used professionally (demonstration, project, problem).

Terms which are interpreted differently from the dictionary definition (model, placement).

Terms composed of one or more words not occurring in the dictionary (agricultural arts education, coordinator).

Terms and interpretations employed by the Federal Board.

Terms involving two or more words should be listed both as terms and as separate words.

Terms should be reduced to their simplest form for study.

#### *Criteria Serving to Exclude Terms*

Names of individuals, organizations, etc.

Terms which are obvious (boy).

Colloquial expressions (brass tacks).

Strictly technical terms (balustrade).

Terms describing trade processes (annealing).

## V. THE ETYMOLOGICAL STUDY\*

Hutchinson's study included the etymological analysis of some 817 terms. Many terms are combinations of words, viz. Industrial Arts Education, so the etymologies of only 675 term elements were needed. Seven of this list are repeated in the present report because of their frequent use throughout the discussion.

ART, n. *Ar*, to fit; *ars*, skill; Old French art, skill; skill, method. Refers to skill and method in adaptation of process. Is a relative term of quality. ARTS, plural of ART.

EDUCATION, n. *Educere*, to bring or lead out; the result of leading or bringing out. (Note the opposite conception from dictated or instructions or extrinsic methods.)

INDUSTRIAL, a. *Indus*, into; *struere*, to build; *industria*, to build into, diligence; *al*, pertaining to; pertaining to building into or to diligence, or broadly to all forms of economic activity.

MANUAL, a. Root *me*, to measure; (so many hands high) Sanskrit *ma*, to measure; and *nis*, out; *manis*, to cause, to build; *manus*, the hand or more originally the measurer; French *manuel*, handy, pertaining to the hand; by hand, or suitable for the hand, or pertaining to the hand. (Could we substitute "Digital Training" for "Manual Training?" See *digital*.\*\*)

PRACTICAL, a. From Greek words meaning: to do, to be done, to accomplish; *practicare*, to practice; Old French *pratique*, experience; *al*, pertaining to; pertaining to that done or accomplished or experienced. (This term covers all experiences, not mere manipulation of materials.)

TRAINING, n. *Trahere*, to draw; *trahiners*, to drag; Middle English *traynen*, to entice; French *train*, the rear end of a great beast; Old French *trahin*, a following string of men; Italian *trainare*, to trail or draggle on the ground as a sled; *ing*, suffix forming a noun; the process of enticing or dragging after one a string of men as a sled, or as the rear end of a great beast. (Refers to a series of things as exercises and: to drill, discipline, and skill as well; accomplished in a logical stated sequence.)

VOCATION, n. *Vocare* (stus), to call; *Vocationem*, an invitation; *ion*, suffix denoting result of an act; the result of being called, especially into a regular employment. (How does it differ from an occupation?)

## VI. COMPARATIVE STUDY OF FIRST USES

The investigation had not progressed far when it became evident that the reasons why people first used certain professional terms might serve to clear the situation. It was further conceived that there might be a possible relationship between the meanings back of these terms as they were first used, all of which would bear scrutiny and comparison. Accordingly, the present analysis is submitted for inspection as one approach to the scientific study of terms. The research techniques involved are historical and comparative.

\* See also the Minneapolis Proceedings, 1930, p. 161-170.

\*\* DIGITAL, a. *Digitus*, finger; *al*, pertaining to; pertaining to the finger.

Read from left to right and down.

MANUAL TRAINING	MANUAL ARTS	INDUSTRIAL ARTS
Inception: 1876	1896	1910
Influence: Della Voss Runkle, Woodward	Bennett, Salomon, Griffith	Bonser, Dewey, Bigelow
Skill: Artisan basis, Tool mastery	Craft basis, "Technics"	Individual basis, "Devel.," Growth
Methods: Dictated exercises	Assignment of <i>useful- artistic</i> projects	ditto plus more challenge to individual creativity
Content largely: Work in wood, <i>Mechanical</i> draw.	<i>Arts</i> : Graphic, Plastic, Textile, Mechanic, Book- making	Any representation of modern industry con- ditioned by stated objectives
End functioning: In itself	Avocational, nice to have done, develop- ment of appreciation for the Crafts	Extended to: Explora- tion, Development of Personal-Social Traits, Guidance, Consumer Education
Basis of Truth: Authority	Authority and Custom	Scientific evidence and Criteria
Centers in <i>Teacher</i>	Centers in <i>Project</i>	Centers in <i>Pupil</i>
Plan: Unit-Shop	Unit or "General- shop"	LABORATORY OF INDUSTRIES <i>Idea</i> as well as Unit-shops

## VII. STUDIES OF CONTEMPORARY USAGE

### A. *Distinctions Made by 358 Ohio Shop Teachers*

The committee has been most reluctant to report the findings of this study. The returns were so negative and give so much evidence of confusion. The rank and file of Ohio shop teachers call their work by at least twenty-eight different professional names. Oddities like "Industrial Drawing Arts," "Trowel Arts," and "Practical Manual Training" were found. Where teachers were asked to make distinctions between certain pairs of terms, it was astounding to note that any number made no distinction at all between such combinations as: "Manual Training" and "Manual Arts," "Manual Training" and "Industrial Arts," "education" and "training," "Prevocational" and "Vocational Training," "avocation" and "vocation,"

"shop" and "laboratory," "Vocational Education" and "Industrial Arts Education," "instruction sheet" and "job sheet," "habit" and "skill," "Practical Arts" and "Industrial Arts." Four distinctly different conceptions of the term "Manual Training" were reported, three of which were wrong, and two of which were absurd. Some teachers reported not only no distinction, but that there *should be no distinction* between two such terms as "avocation" and "vocation." Several defined one expression in terms of others; for example: "Manual Training means training in the Manual Arts." Many teachers thought that one term included several of the others, as for example: "Industrial Arts" includes "Manual Training." The terms "shop" and "laboratory" were frequently used together as one term, "laboratory shop." A hobby was described as a profession, and any number of cases gave "yes" or "no" regarding a distinction without actually making the distinction. Is it any wonder that shop work is losing in certain localities?

#### B. Use of Terms in Different Places and Organizations

As reported at Minneapolis (p. 169) the A.V.A. uses the term "Industrial Arts"; the Western Arts Association uses the term "Manual Training"; the Eastern Arts Association uses the term "Industrial Arts"; Nova Scotia uses the term "Industrial Science." A large majority of the teachers in Ohio use the terms "Manual Training" and "Manual Arts." One magazine is named *Industrial Arts and Vocational Education*; another is named *Industrial Education Magazine*. There is a "Practical Arts Publishing Company" and a "Manual Arts Press." The term "Manual Education" is used extensively in California. Chicago uses the term "Manual Training" widely and trains most of its own teachers. Philadelphia uses the term "Mechanic Arts"; and Cleveland, "Practical Arts" and "Manual Arts."

The Association's investigation has respected all points of view. One of the finest explanations made by an individual of a term was that given by Mr. Kunou during a recent visit when he explained his ideals of our work and why he had chosen the term "Manual Education." The question is whether the term "Manual Education" truly describes Mr. Kunou's ideal. Will the two approaches reported above answer the question of what term to use? The committee had not proceeded far before it answered no!

#### C. Analysis of Published Definitions for Their Concepts

Bollinger examined in detail the concepts expressed in published definitions of 388 professional terms, only 185 of which appeared in the literature. The detailed analysis for seven of these terms was reported at Louisville (see the Proceedings). For purposes of summary and comparison, it may be sufficient to repeat the analysis of but two of the terms in Bollinger's list.



*Industrial Arts*

1. Industrial Arts is a study of the changes made by man in the forms of materials to increase their values, and of the problems of life related to these changes. Bonser and Mossman, p. 5.

2. Different types of *handwork* used in the *lower* grades, such as textile work (weaving, basketry, etc.), clay work (plaster, concrete, etc.), simple metal work, or simple projects in agriculture. The purpose of this type of work is to introduce the pupil to the various great industries or groups of occupations of mankind as a matter of general education without either vocational or prevocational motive. Haynes, p. 7.

3. Industrial Arts as a school subject is the distilled experience of man in his resolution of natural materials to his needs for creative comfort to the end that he may more richly live his spiritual life. A culture study with the emphasis upon the how and why of industrial operations, combined with a real appreciation of industrial life. Payne, p. 57.

4. A study of the changes man makes in materials to increase their values to meet needs, of the appropriate usage of products made, and of the social advantages and problems resulting from the working of these changes and products. Schweickhard, p. 51.

5. Industrial Arts is a part of general education consisting of series of activity experiences carried on through the medium of handwork (including manual training, shop work, drawing, school and home gardening, household arts) designed to assist the individual to an appreciation of the means and methods by which society accomplishes its work. N.S.P.I.E., 1914.

6. Any line of work with tools in which the vocational aspect is not emphasized, including the elementary and intermediate schools and industrial mechanics courses in academic high schools. Detroit, 1930.

7. A study of industry from the social as well as the material side, a cultural study with the emphasis upon the how and why of industrial life. Winslow, p. 6.

8. That type of educational experience wherein sufficient relative time and direction are given so that it may adequately serve the needs of those boys who have definitely decided to enter industry upon leaving school, or may supplement the experience of those who are already at work in industry. Griffith, p. 47.

9. A field in which we seek to give the youth the information and experiences which will interest him in industrial life and enable him to do effectively the things that most boys and men are called upon to do without respect to their vocation. The main purpose being to give information and training with respect to industrial facts and processes that will tend to promote and establish habits of thought

and action which will be of value to the individual without respect to his future vocation. Selvidge and Fryklund, pp. 35 and 52.

*Summary of Concepts Involved in These Definitions*

Different types of handwork.

Used in lower grades.

Used in intermediate grades.

Used in academic high schools.

Introduces the pupil to various great industries.

Introduces the pupil to various groups of occupations of mankind.

Emphasis on "how" and "why" of industrial operations.

Without vocational or prevocational motive.

A school subject.

A cultural study.

General education.

Appreciation of industrial life.

Study of changes man makes in materials to increase their value.

A study of industry.

A study of the social advantages resulting from changes in materials made by man.

A study of the problems resulting from changes in materials made by man.

Serves the needs of boys already in industry.

Serves the needs of boys who have definitely decided to enter industry.

Provides youth with information and training with respect to industrial facts and processes.

Interests youth in industrial life.

Promote and establish habits of thought and action.

Distilled experience of man.

Resolution of natural materials to man's need for creature comfort.

Assists the individual to an appreciation of means and methods by which society accomplishes its work.

Aids man to richly live his spiritual life.

Includes, according to published definitions:

Textile work (weaving)	Manual training Industrial mechanics
Clay work	School training Shop work
(plaster, concrete)	Home training Drawing
Simple metal work	Household arts
Simple agricultural projects.	

An interesting study suggests itself in comparing these concepts with statements of Industrial Arts objectives to note overlappings, omissions, agreements, and confusion.

*Manual Training*

1. The woodworking shop work of an Americanized sloyd type which is now so common in the elementary schools of the country. It is sometimes used also to indicate the shop work in the general high school, which consists chiefly of simple cabinet-making projects and often includes printing and metal-working. Haynes, p. 7.

2. The education of the mind through the hand by giving the pupil a general acquaintance with the mechanical and constructive activity; having for its object general education. Payne, p. 57.

3. Handwork instruction based on the theory of formal instruction. The name for American Handwork corresponding to the European term "Sloyd." Friese, p. 55.

4. The general education of the individual, through the hand, whatever his vocation is to be. Chicago, p. 28.

5. Training to develop a skill of hand and eye, and an attitude of mind which will serve as a foundation for special technical training at a later stage. Jenkins, A. H., 1923.

6. A course in handwork dealing with elementary industrial processes which have a place in industrial life, and which provides problems in handwork in a material which the pupils can handle successfully, taking account of skill in its inventory of educational and industrial values. Crawshaw, p. 32.

7. The training of physical, intellectual, and normal activities through the use of tools and materials, together with a practical knowledge of these tools and materials and their uses for such a development of power as will enable the individual thus trained easily to modify his manual work, acquire the use of new tools, and the proper treatment of new material; an appreciation of the dignity of manual labor when controlled and treated by mental activities to ends definitely useful. Harvey, p. 3.

8. Any form of constructive work that serves to develop the powers of the pupil through spontaneous and intelligent self-activity. The power of observation is developed through exacting demands of the senses, there being constant necessity for thought before action, and the will by the formation of habits of patient, careful application. Leavitt, p. 15.

9. Any form of constructive work that serves to develop the powers of the pupil through spontaneous and intelligent self-activity. Leavitt (*ibid.*)

10. Training of the hand or hands to do work; applied to a training of boys to use tools, instruction in the principles of wood-working, metal working, etc., being given by the actual performance of the various operations. (Webster's Dictionary.)

*Summary of Concepts Involved in These Definitions*

Common in the elementary schools.

Woodworking shop work.

American handwork comparable with European Sloyd.

Shop work in the general high school.

Consists chiefly of simple cabinet-making projects.

Often includes printing and metal work.

Education of the mind through the hand.

General acquaintance with mechanical and constructive activity.

Object is general education.

Handwork instruction.

Based on the theory of formal discipline.

Skill of hand and eye.

Foundation for later technical instruction.

Deals with elementary industrial processes.

Activities through use of tools and materials.

Appreciation of dignity of manual labor.

Development of "powers" of observation through the "senses."

Formation of habits of thought before action; will; patient, careful application.

Develops pupils through spontaneous and intelligent self-activity.

Without regard to vocation.

Training of physical, intellectual, and normal activities.

Applies to the training of boys.

*D. Family Relationships of Certain Professional Terms*

An examination of the raw data of the study reveals certain interesting "family" relationships which may exist in the list of professional terms. A study of these relationships may serve to clarify one's understanding of the many terms involved. A preliminary grouping of the terms combining the word "arts" is shown below. Bigelow uses the term "Practical Arts" in a generic or family sense. He includes, however, only those terms marked with the asterisk (\*) in his definition. The others have merely been included for discussion or comparative purposes.

## THE "ARTS" FAMILY GROUP

PRACTICAL ARTS	PRACTICAL-ARTS	
	EDUCATION	PRACTICAL EDUC.
<i>General Education</i>	<i>Teacher Preparation</i> (Referring to 1st Col.)	<i>Educ. for Specific Vocational Ends</i>
*Agricultural Arts	Agricultural-Arts Educ.	Agricultural Educ.
Applied Arts	Applied-Arts Educ.	Applied Educ.
Banausic Arts	Banausic-Arts Educ.	Banausic Educ.
Business Arts	Business-Arts Educ.	Business Educ.
*Commercial Arts	Commercial-Arts Educ.	Commercial Educ.
Homemaking Arts	Homemaking-Arts Educ.	Homemaking Educ.
*Household Arts	Household-Arts Educ.	Household Educ.
*Industrial Arts	Industrial-Arts Educ.	Industrial Educ.
Manual Arts	Manual-Arts Educ.	Manual Educ.
Mechanical Arts	Mechanical-Arts Educ.	Mechanical Educ.
Nautical Arts	Nautical-Arts Educ.	Nautical Educ.
Occupational Arts	Occupational-Arts Educ.	Occupational Educ.
Technical Arts	Technical-Arts Educ.	Technical Educ.
Vocational Arts	Vocational-Arts Educ.	Vocational Educ.

Additional terms from the Master List that include the word "Arts" are: Cultural Arts, Developmental Arts, Expressional Arts, Fine Arts, Formative Arts, Graphic Arts, Liberal Arts, and Recreational Arts. Perhaps these too have some relationship to other terms.

There are naturally certain irregularities and even contradictions in such a list. It is questionable, for example, if the term "Vocational Arts" is possible. The word "Vocation" would seem to eliminate any thought of a term referring to content of a *general-education* nature. The term "Manual Education," although extensively used on the west coast, seems, from a pragmatic point of view, to be another contradiction. It is difficult to understand how one part of the human anatomy (Manual comes from the Latin "manus," meaning "hand") could be "educated for a vocation" without regard to the *whole* individual. Surely it is clear that the term should be dropped for anatomical and psychological as well as professional reasons.

## VIII. PSYCHOLOGICAL FACTORS INVOLVED

The final step of presenting the results of any terminological investigation to the group for which it has been prepared must be done with some understanding of the psychological reactions of the individuals affected. What are the emotions, the understandings, the prejudices, the associations, and the interests that make the recommendation acceptable, questionable, or even intolerable? In answer, it seems well to investigate the mental phenomena involved in interpreting words and terms of any form.

Words and terms are such common place things in the lives of people that one fails to be conscious of the processes involved in their use and interpretation. Greenbough in his article "Words and Their Ways in English Speech" says,

Words are conventional symbols, and any word—whatever its origin—bears at any moment, that meaning which the speakers of the language have tacitly agreed to assign it. This meaning may or may not, have a direct logical connection with the original sense of the root. The purpose of speech is to express one's thoughts that they may be understood by others.

Expression of thought is the final test of knowledge. This is succinctly stated by Breitwieser in his book *Psychological Education*, "The real test of knowledge is the ability to impart it to some one else."

There seems to be some question, however, whether or not terms are vehicles of common thought by tacit agreement. As the reader perceives the words written on this sheet they will have meaning only to the extent to which he has had previous experience with these terms. The success had in driving home the several ideas of this chapter of the investigation is dependent upon the writer's ability to select and use those terms expressing ideas gained through experiences that are common to the reader or hearer. Furthermore, no two people reading this chapter will interpret what is written here exactly alike; no two people have had identical experiences associated with the terms used. For example, if each reader were asked to write a definition of the word "love," it would be interesting to note the variety of results one would likely obtain and to note how the various interpretations were dependent upon or indicative of each individual's experience.

Now it is conceivable that the program maker or the teacher of shop work who classifies himself under the heading of "Manual Training" may actually achieve valid objectives and read into the term Manual Training, a meaning descriptive of what he is doing. While this seems paradoxical, it is nevertheless true because his interpretation is the result of associations of one sort or another that have matured since his first use of the term.

Like all new and struggling professions the one of shop teaching has had to borrow some of its terminology from other fields. Because of this it should be evident that certain terms will soon take on colloquial meanings, etymologically speaking, because groups of men with common experiences gradually adopt a certain group of meanings or concepts which will be meaningless to persons outside their province, all of which ultimately leads to general confusion, misinterpretation and a consequent delay of a profession's growth. Such is the real case in various sections of the United States as regards shop teaching.

A uniform or standard terminology, then, may rest on a uniformity of experiences. The designation "LABORATORY OF INDUSTRIES," for example, will likely mean little to anyone who has not seen or heard of certain new developments in the Industrial Arts field. The best that any individual can do is to compare the term to something he already knows with the probable result that his interpretation will differ widely from the LABORATORY OF INDUSTRIES in actual operation at Ohio State.

No mere adoption and use of a term such as "Industrial Arts" can insure its correct interpretation. Individuals may use a new term, or listen to it, but the associations it makes will likely be those which they have experienced in the past in connection with an older term. The present writer's opinion is that such is the case among the rank and file of teachers in the field in question.

When individuals with common experiences attempt to agree on a uniform or standard interpretation of certain terms, differences or lack of agreement may still result because of certain prejudices largely due to certain early associations. Some proper names may serve as good examples of the point. What reactions do you have when each of the following names is called: Percival, Henry, George, John, Simpson, Mike, Allison, Ferdinand, Archie, and James. Have you met some really pleasant person whom you have found it hard to like because his name aroused certain prejudices attached to that name? The writer believes that most people have had such experiences and that it is but a short step from such a situation to a similar one involving certain professional terms such as, "Manual Training," "Manual Arts," and "Industrial Arts."

Professional progress is possible only in the extent to which those concerned can converse in correct terms which all understand. President Yocum in replying to the late Professor O'Shea's letter questioning the advisability of pressing uniformity too far wrote as follows:

Uniform terminology is only a means of definiteness and completeness of analysis without which a science of instruction is impossible. We do not recall, think about, discuss, and experiment with things which we have not named.

Breitweiser goes even further, stating in effect, that it is impossible to have even a single thought without having an accompanying symbol to represent it.

The commoner terms are fairly well understood by all members of the profession. Terms like "shop," "industry," "teach," "producer," "consumer," "mechanical" "manual," "manipulation," "invent," "hobby," "handwork," and "apprentice" are cases in point. Failure, however, of persons to make clear distinctions in their use of more involved terms has had an unquestionably bad effect upon the profession's development.

In summary, there seem to be two psychological principles involved in the question of bringing about greater uniformity as regards professional nomenclature. The first of these is that a concept must be experienced before it can be properly named and hold meaning. A term for which no previous experience has been had, carries little association or meaning. The second principle concerns prejudices which naturally develop regarding certain terms either because of fixations regarding a previous set of terms or because of certain dissatisfactions which have developed as result of the term. In the Middle West terms like "handyman" and "pre-vocational" are cases in point.

The problem of standardizing nomenclature is largely one of education, particularly of those who do not have an understanding of the concepts involved in various terms. It seems evident too, that uniformity can come about only through the persistent breaking down of old practices or prejudices established through habitual usage and association over long periods of time. In many, this involves a change in mental attitude from a condition of complacency or *laissez faire* to an attitude openmindedness and an interest in progress.

The present chapter which has enumerated certain psychological factors involved, makes no attempt to do more than call attention to certain phenomena which obstruct professional progress.

## IX. PHILOSOPHICAL GLEANINGS

Are there concepts or philosophical elements which might call for the use of certain terms and the elimination of others? Is it sufficient, and possible, for example, to actually "train a hand"? This suggests a final (or perhaps first) approach to the study of terms. In any event the topic is considered fundamental because it deals with the ideas back of terms. Perhaps a brief listing of concepts will suffice to give an idea of their use in the Association's investigation. What is the meaning, the significance, and the name that should be given to each of the following:

Snedden's "Silver Spoon" and "Wooden Spoon" concepts.

Relationship between shop experiences and "adolescent escapes."

Concepts of how skills, appreciations, etc., are developed.

Concepts of the relative importance between learning and reciting facts and solving problems. What effect will the answer to this concept have on the type of "instruction" material written and used? Is the latter "instruction"?

Concepts of the *extent* of shop work on each school level. Should the work of the third grade be limited to sand tables, the sixth to tinkering, the eighth to home repairs, and the eleventh to production? Why not?

Bonser's definition of Industrial Arts is built upon an Industrial-



Social-Economic conception of education. Is this the same as *Manual Training*?

Concepts of each of the objectives. Snedden holds for the "handyman" purpose and considers that "avocational interests" must be permanent. How would you go about disproving this?

As long as the work one identifies himself with is labeled as *manual*, there is the constant implication that it will not take any other form than "*hand*" work.

The term LABORATORY OF INDUSTRIES is based upon concepts of industry, method, organization, content, the individual pupil, and certain educational values. Therefore, how is the term good or bad?

Concepts of "recapitulation," the three or five "I's," the three "H's," and the "spiritual" are still common in shop work. Is this one source of confusion?

Toops comments that certain loose conceptions of *aptitude* and *intelligence* like "a boy succeeds because of his mechanical aptitude or intelligence" is scientifically about on a par with saying that "the delinquent boy did wrong because he has a moral depravity," or that "the sick man dies because he has a capacity for dying."

What is the best interpretation of a *grade*? Is it a numeral, a letter, a profile line, or something else?

How much consideration should be given to *interest*?

The committee had not worked long before it began to discover the need for answers to these and hundreds of similar questions concerning the concepts back of terms. *If a term is to be satisfactory, its derivation must check with what it describes, and the description must be of something valid as measured by educational values.*

## X. DIGEST OF CRITICAL VIEWS

It might have been better for the Association's investigation if more criticism had been made of the work of the committee. Excellent suggestions often come from professional criticism and progress might have been greater in the present instance, if more had been given.

Dr. Bawden commented on two points at Louisville as follows:

1. Undoubtedly, one of the causes for the confusion is that educators have been more concerned with analyzing and solving a problem than they have with deciding upon the precise terms in which to describe the ideas, materials, processes, and forms of organization developed. The words and phrases must come later. In fact, it is of far less consequence that satisfactory words and phrases be hit upon to describe the substance, than it is that the ideas, the reasoning, and the conclusions shall be sound. We are dealing with education, which should be thought of as dynamic, not static. We cannot hit upon a term that will be permanently

satisfactory, for the simple reason that we cannot stop thinking about our work. What would we do today if the leaders of a generation ago, to whom the term "manual training" seemed satisfactory, had possessed the power and the inclination to fix that term permanently?

2. The committee in its report has summarized and assembled the surprising total of 25 "concepts" in its effort to comprehend the significant aspects of the activities, or field, or subject which is being studied. Even a superficial examination of this list is sufficient to demonstrate the hopelessness of the search for a simple, logical term that shall be adequately descriptive of this field—having in mind adequacy from the standpoint of both the technical student of education and the man in the street. The conclusion is inescapable that any term which will comprehend a group of concepts so diverse, and so extensive in scope, must necessarily be a more or less arbitrary term. That is, we must either coin a new term, or adapt some term already in use. If we recognize the fact that the term finally adopted must be more or less arbitrary, or artificial, it may be easier for all of us to get together.

The reply to these points is seen in calling attention to the fact that ideas, etc., are of little worth unless they can be accurately expressed. Terms are indexes of ideas. It is perhaps facetious to refer to a physician with "an idea" about a patient. If there is any confusion in what he tells the prescription clerk and the nurse, the patient will suffer—so with our profession. Medicine is a good example of the principle that as a profession becomes involved, its vocabulary will increase. Finally, the present investigation has indicated at least two very satisfactory omnibus terms, neither of which is "manual training."

## XI. GLOSSARY ITEMS\*

### INDUSTRIAL ARTS

*Industrial Arts* is one of the *Practical Arts*, a form of general or non-vocational education, which provides learners with experiences, non-standings, and appreciations of materials, tools, processes, products and of the vocational conditions and requirements incident generally to the manufacturing and mechanical industries.

These results are achieved through design and construction of useful products in laboratories or shops, appropriately staffed and equipped, *supplemented by* readings, investigations, discussions, films, visits, reports, and similar activities characteristic of youthful interests and aptitudes in things industrial.

The subject of *Industrial Arts* belongs peculiarly within junior and senior high school areas for such purposes as exploration, guidance, the development of avocational and vocational interests and aptitudes,

specific manual abilities, desirable personal-social traits growing out of industrial experiences, ability to choose and use industrial products wisely, all coupled with the aesthetic relationships involved. In general, its purposes are *educationally social* rather than *vocationally economic*, although in the senior high school it may increasingly emphasize vocational objectives in a non-legal sense, for certain students.

*Industrial Arts* includes such industrial representations as drawing and design, metal work, wood work, textiles, printing, ceramics, automobiles, foods, electricity, and similar units, either as separate offerings or in various combinations common to the "General Shop" or LABORATORY OF INDUSTRIES.

The term *laboratory* is more appropriate when the offering is provided upon an experimental or developmental basis, as is commonly done in the junior high school; and the term *shop* may be more appropriate where the work is carried on rather upon the production or economic basis, as may be done in the senior high school.

The term *Industrial Arts* is generally displacing the historical but narrower term *Manual Training*; and in common usage it has substantially the same significance as the term *Manual Arts*; although *Industrial Arts* emphasizes in addition the all-round arts of industry rather than just manipulative or "manual" aspects of artistic construction implied in the term *Manual Arts*.

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\* These terms were defined in large part by a committee composed of Elroy Bollinger, John Fintz, Frank Moore, Dr. William H. Stone and Dr. William E. Warner, where all of the findings of the Investigation were at hand. The result is an attempted synthesis.

The reader should note that many other terms besides *Industrial Arts* were used in the foregoing essay definition. A list of the professional terms entering into the distinctions made and implied in this definition are further indicative of the need for using words and terms accurately. The list follows:

ability	drawing
activity	drawing and design
all-round	economic
all-round arts	education
appreciation	educationally social
aptitude	experience
area	experiment
artistic	exploration
artistic construction	general
arts	general education
avocational	guidance
choose and use	industrial
construction	industrial arts
development	industrial arts subject

industrial experience	process
industrial product	product
industrial representation	production
industry	representation
interest	senior high school
junior high school	shop
laboratory	social
laboratory of industries	subject
learner	term
manipulative	things industrial
manual	trait
manual arts	understandings
manual ability	unit
manual training	useful
manufacturing	useful product
manufacturing industry	vocation
mechanical	vocational
mechanical industry	vocational condition
non-legal sense	vocational requirement
objective	vocational education
organization	vocationally economic
personal-social	vocational objective
personal-social trait	youthful
practical arts	youthful interest

#### INDUSTRIAL ARTS EDUCATION

Addition of the word "Education" to the term *Industrial Arts* is used when referring to a field or program of such work; for example, *Policies in Industrial Arts Education* refers to a book dealing with the preparation of Industrial Arts teachers; *Supervisor of Industrial Arts Education* refers to a person employed to supervise Industrial Arts in a city or state program of education.

#### INDUSTRIAL EDUCATION\*

\* All definitions from this point on are by Elroy Bollinger.

Industrial Education is a form of *Vocational Education* whose controlling purpose is to prepare for wage earning or to advance the power of wage earning in the manufacturing industries. It involves a practical or technical training based upon the operations of these industries and is concerned with the acquiring of a body of usable knowledge relating to industrial processes, conditions, organization, and administration and the gaining of some skill in the use of industrial tools, materials, methods, and knowledge. This term defines such work as that being carried on by industry itself through its threshold schools, training of service men, and its employee and foremanship classes. In practice the term is frequently used generically, as may be seen on the program of this section.

## INDUSTRIAL TRAINING

A narrow form of Vocational Education for the industrial worker, *training* only in the manipulative skills of a mechanical vocation or a specialized industrial pursuit.

## MANUAL ARTS

A term used to describe such subjects as woodworking, mechanical drawing, metal work, printing, leather work, jewelry making, clay work, book-binding, etc., when taught as a form of general education having for its chief purpose that of developing within the pupil, through work in the school shops, manual skill and an appreciation of good design and construction by practice with a variety of exercises and practical projects of personal value. See also *Industrial Arts*.

## MANUAL TRAINING

Manual Training is a historical term describing education of the mind through the hand based on handwork instruction in the elementary industrial processes and the theory of formal discipline. It was offered originally for general educational values without regard to vocation and usually applied to the training of boys. The work was usually offered during the 7th, 8th, 9th, and 10th years of school for the purpose of forming habits of thought before action; will; patient, careful application; educating the mind through the hand; developing skill of hand and eye; appreciation of the dignity of labor; and developing the "powers" of observation through the senses. *Manual Training* usually consisted of woodworking and "mechanical" drawing but occasionally included printing, metalworking, and other units. See also *Industrial Arts*.

## PRACTICAL ARTS\*

*Practical Arts* education is a form of general or non-vocational education which aids or enriches everyday living principally through purposive *activity*. Its method is typically *doing* things; that is, taking part in activity directed towards some present useful purpose, rather than merely acquiring facts or skills for their own sake, or for possible deferred values. Acquisition and application are concurrent, if not identical. Examples of *Practical Arts* units are dramatics, games, music, and similar participations through which learners find *wholesome* and *durable* satisfactions, *including* construction of useful articles from wood, metal, clay, cloth, paint, and other like materials. Any subject may be taught as a *Practical Art* if presented so as to satisfy the two major requirements of proximate usefulness through socially purposive experiences or participation. *Practical Arts* includes the various subclasses of (major) *Industrial Arts*, *Household Arts*, *Commercial Arts*, *Agricultural Arts*, (minor) *Graphic Arts*, *Musical Arts*, *Physical Arts*, *Plastic Arts*, representing the various major and minor

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\* Defined by the committee.

areas of both individual and social economic life. Frequently "Fine Arts" is classed as a separate practical art, although really "*fineness*" is a *characteristic* or *quality* of all the arts, practical and liberal. The term *Practical Arts* is best used as an omnibus term for administrative purposes instead of as a *name* of a subject.

### TECHNICAL EDUCATION

*Technical Education* is a special form of education on secondary-school and college levels offered for the purpose of preparing persons in the arts and sciences, the underlying practices in some trades and professions, and to help qualify them to engage in a trade or some branch of productive industry. This type of education prepares quite specifically for further work in the engineering occupations and minor executive positions in industry.

### VOCATIONAL EDUCATION

*Vocational Education* is a form of practical education the chief purpose of which is to prepare persons fourteen years of age and older for gainful or wage-earning employment; specifically economic rather than generally social. Its minor purposes, however, are of social character, including civic, moral, ethical, health. (Lee and others.) Although broadly inclusive of any type of education and training with economic ends, the Smith-Hughes Act defines Vocational Education as: Agricultural, Home Economics, Trades and Industries, and Commercial (in General Continuation Schools).

## XII. CONCLUDING RECOMMENDATIONS

The foregoing pages are filled with conclusions and recommendations. The present page at best can refer to only a few of the high spots which may be of interest.

One professional conclusion should be noted in the suggestions and examples of techniques one may use in evaluating terms. If the committee had produced *only definitions*, as in the case of Professor Whitford's committee for The Federated Council on Art Education, then Dr. Bawden's reference to the need for coping with a dynamic rather than with a static field would have more than held. The techniques used by the present committee should prove as serviceable and as valid a generation hence as today. Further conclusions and recommendations are:

That "there really is no such thing as an 'exact' synonym."

That a valid definition is no more than a combination of "proven" concepts.

That the combination of philosophic concepts and etymological derivation of a term must agree in the term chosen. Instance of "Manual Education."

That while some terms in the Master Word List are obsolete, it

is not possible to strike them from the list, because they are still labels of concepts of some sort, chiefly historic.

That the word "education" be added to a term like "Commercial Arts" or "Household Arts" if reference is made to a field or program.

That the program maker for this particular section scrutinize the topics contemplated, then assign the family, omnibus, or generic name which will best describe the group of ideas included.

That again this year, as last, the program of this section does not deal in any way with concepts described by the term "Manual Training." It is therefore again recommended that the designation "Manual Training" be dropped, if the program is not to deal with "Manual Training" content.

As the committee's work progressed, it became evident that individual members of the committee were deriving the greatest benefit from the investigation. This would seem to indicate that every person in the profession should be constantly studying terms and terminological distinctions if progress is to be made in that direction.

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## Master Word List

abi-ass

ability	amateur
abstract	ambidextrous
absurdities	ambition
academic	analysis
academic intelligence	analytical
academy	analyze
accomplish	annotation
accomplishment	answer
accomplishment quotient	antiquated
accuracy	antique
accurate	antonym
achieve	apparatus
achievement	appendix
achievement diagnosis	applied
acquire	applied arts
act	applied science
activity	applied subject
adept	appreciate
administer	appreciation
administration	appreciational arts
adolescence	apprentice
adult	apt
adult education	aptitude
advise	aptitude efficiency
aesthetic	aptitude trait
aggrandize	architectural
agricultural	architectural drawing
agricultural arts	area
agricultural arts education	arm
agricultural education	art
agricultural farm shop	articulate
aid	artificer
aim	artisan
alert	artist
alertness	arts
all-day trade school	arts and crafts
all-purpose shop	aspiration
alphabetize	assembler
alternate	assignment
alternate choice	assignment sheet

## Master Word List

ass-com

assimilate	capacity
assistant	cardinal
associate	carpenter
association	carpentry
association school	case
assumption	case analysis
attainment	case group
attendance	catalog
attitude	category
auditory memory	ceramic
authentic	challenge
authority	character
authorize	chart
auxiliary	classify
auxiliary information	classroom
average	classroom products
avocation	clothing
	club
background	coefficient
banausic	coerce
banausic arts	college
basic	college preparatory
basic instruction	colony
basic principles (of teaching)	commercial
basic process	commercial arts
behavior	commercial arts education
behaviorism	commercial curricula
best	commercial education
best answer	commercial elements
bibliography	commercial operation
blind alley	commercial vocation
blind-alley job	common
boss	comparability
botch	comparative analysis
brass tacks	comparison
building trades shop	competent
bulletin	competition
business	completion
business arts	complimentary
busy	composite
busy work	composite shop
	comprehend
calling	comprehension
capable	comprehensive

## Master Word List

com-der

comprehensive laboratory	correlation
comprehensive shop	correlation coefficient
comprehensive unit	correspondence
compulsory	correspondence course
compulsory attendance	cost
compulsory education	counsel
concept	counsellor
concise	course
concomitant	course of instruction
	course of study
cheap	craft
choice	crafts
citizen	creative
citizenship	creative arts
citizenship training	creativity
civilian rehabilitation	criterion
class	crude
class diagnosis	culprit
classical	cultural
classification	cultural arts
consumer education	curriculum
consumer knowledges	
consumer needs	data
consumer values	daub
contemporary	decile
content	concrete
continuation	conference
continuation school	connoisseur
contract	consensus
control	constant
control group	construct
controlled association	construction
convention	constructive arts
cooking	constructive processes
cooperative	consumer
cooperative education	deductive
cooperative school	definition
coordinator	deft
copy	delinquent
corporation	delve
corporation school	democracy
corrective program	demonstration
correctness	department
correlated	derive

## Master Word List

des-emp

describe  
 design  
 detect  
 develop  
 developmental  
 developmental arts  
 developmental purpose  
 deviation  
 device  
 devise  
 devotionalize  
 dexterity  
 diagnosis  
 diagnostic  
 diagram  
 dictate  
 dictation  
 dictation method  
 difference  
 difficulty  
 difficulty diagnosis  
 dig  
 digital  
 digital acts  
 dignity  
 diligent  
 dimension  
 direct  
 directions  
 director  
 disabled  
 disarranged sentences  
 disciplinary  
 disciplinary training  
 discipline  
 discourse  
 discrimination  
 dislikes  
 display  
 dissertation  
 distribution  
 diversified shop  
 domestic  
 dominate

dotting  
 draft  
 draught  
 drawing  
 drive  
 dual  
 dual control  
 dub  
 dull  
 dullard  
 dull-season class  
 dumb  
 dynamic  
  
 economics  
 economy  
 educate  
 education  
 educational  
 educational democracy  
 educational function  
 educational guidance  
 educational handwork  
 educational motive  
 educational purpose  
 educational situation  
 educational value  
 efficiency  
 efficient  
 effort  
 element  
 elementary  
 elementary industrial arts  
 elementary practical arts  
 elimination  
 emerge  
 emotion  
 emphasis  
 empirical  
 employ  
 employee  
 employee training  
 employer  
 employment

## MasterWord List

emp-for

employment extension	experiment
emulate	experimental
encourage	experimental learning
endeavor	experimental method
energy	expert
engage	explain
engineering	exploratory
enquire	exploratory activities
enroll	explore
enterprise	exponent
enumerate	exposition
equate	expression
equation	expressional arts
equip	expressional manual arts
equipment	extension course
erect	extent
erroneous	extra class
error	extra-curricular
essay	extrinsic
essay specification	eye
essential	
establish	fact
ethical culture	factor
ethics	factory
eudemic	factory method
evaluate	faculty
evening-industrial school	faculty psychology
evening-trade extension	fad
evening-trade preparatory	farm
evening-vocational school	farm mechanics
everyday mechanics	farm shop
evidence	fatigue
exact	federal
example	feeling
excel	field
excursion	figure
execute	find
executive	findings
exemplify	findings courses
exercise	fine arts
exercise sheet	flexible
exhibit	follow-up
expedient	food
experience	fore-exercise

## Master Word List

for-hom

foreman	genuine
foreman training	geometrical figures
foretaste	gestalt
form	glossary
formal	graduate
formal discipline	graduate study
formal teaching	graduate text
formative arts	grammar
form board	graph (distinguish from chart)
formula	graphic
foundational content	graphic arts
free	gregarious
free choice	group
free choice method	group project
freedom	guidance
frugal	guild
full-time	
function	habit
functional	habit diagnosis
functional analysis	hand
functional content	hand and eye
fundamental	handedness
fundamental process	handicraft
fundamental trade	handicraftsman
futuristic	handiness
	handiwork
gainful	handle
gainful occupation	hand-minded
general	hand training
general continuation school	handwork
general industrial arts laboratory	handy
general industrial school	handyman
general laboratory	helper
general laboratory of industries	heredity
general mechanics	hierarchy
general metal shop	high school
general shop	hire
general-shop ideal	hobby
general superintendent	home
general training	home economics
general wood shop	home economics education
generalization	home-making
generic	home-making education
genius	home mechanics

## Master Word List

hom-ins

home project	industrial college
home room	industrial education
home use	industrial engineering
home work	industrial experience
homogeneous group	industrial home school
house	industrial institute
household	industrial intelligence
household arts	industrial mechanics
household arts education	industrial occupation
household carpentry	industrial preparatory course
household engineering	industrial production
household labor	industrial relations
household mechanics	industrial school
hygiene	industrial science
hypothesis	industrial social studies
	industrial studies
idea	industrial training
ideal	industry
identical	infer
illustrative	inference
illustrative material	inferior
imitation	informal
immutable	information (abstract, related, trade, technical)
impartiality	information sheet
improvise	information topic
impulse	ingenuity
impulsive	inherent
incompetent	initial
incorrigible	initiate
index number	innuendo
indigent	inquiry
individual	in service
individual differences	in-service training
individualize	inspect
individualized instruction	inspire
inductive	instigate
inductive analysis	instil
industrial	institute
industrial activities	institution
industrial area	instinct
industrial art	institute
industrial arts	instruct
industrial arts education	instruction
industrial arts laboratory	

## Master Word List

ins-man

instructional  
 instructional material  
 instruction sheet  
 instruction unit  
 instructor  
 instrumental  
 integrate  
 integrated activities  
 integrity  
 intellectual  
 intellectual occupation  
 intelligence  
 intelligence quotient  
 intelligence traits  
 interest  
 intermediate  
 intermediate school  
 interpret  
 interview  
 intrinsic  
 introductory  
 invent  
 inventiveness  
 inventory  
 investigate  
 invoice  
 I. Q.  
 item  
 itinerant  
 itinerant teacher trainer  
  
 job  
 job analysis  
 job plan  
 job sheet  
 judge  
 judgment  
 jury  
 juvenile  
  
 keen  
 kinematics  
 kinetics  
 kink

knock  
 knowledge  
  
 labor  
 laboratory  
 laboratory of industries  
 laboratory shop  
 laborious  
 lag  
 lassitude  
 latent  
 lax  
 lay out  
 lay-out  
 lazy  
 leader  
 lead-on value  
 learn  
 learning  
 lecture  
 lecture method  
 left  
 leisure  
 level  
 liberal  
 liberal arts  
 life  
 life activities  
 likes  
 line  
 literacy  
 load  
 loaf  
 logical  
 loiter  
 lop  
 love  
  
 machine drawing  
 magazine  
 maintenance  
 make  
 making  
 management



## Master Word List

man-nau

managerial	mechanical ability
Managerial ability	mechanical aptitude
manipulation	mechanical art
manipulative process	mechanical arts
manipulative test	mechanical experience
manual	mechanical instruction
manual activities	mechanical intelligence
manual art	mechanical science
manual arts	mechanical shop
manual dexterity	mechanical training
manual dexterity education	mechanics
manual education	mechanistic
manual exercise	median
manual industry	medium
manual industries	memory
manual intelligence	menace
manual labor	mend
manual labor movement	menial
manual labor school	mental
manual materials	mental diagnosis
manual trade	metal
manual training	metal shop
manual training education	metal trades school
manual training form	method
manual work	method of procedure
manual-working vocations	mill
many-purpose shop	mind
mark	minimum
marvel	minimum essentials
master	minor
matching	mistake
material	modal
materials	mode
maximal	model
maximum	modern
maze	moderne
mean	modernistic
meaning	modified general shop
measure	monitor
measurement	monograph
mechanic	motive
mechanical	
mechanic art	nautical
mechanic arts	nautical arts

## Master Word List

nea-pol

neatness	original
need	orphanage
negative guidance	outside work
neural pattern	
neuromuscular	pageant
night (school)	paper test
nomenclature	parallel
non-academic	part
non-productive practical work	part-time class
non-technical	part-time continuation school
non-verbal	part-time cooperative school
non-vocational	part-time education
normal	part-time school
notation	pattern
novice	payroll
number series	payroll job
nuture	percentile
	perform
objective	performance
objectivity	period
observation	personality
observe	personnel
obsolete	personnel director
obstreperous	personnel organization
obvious	pertinent
occupation	philosopher
occupational arts	philosophy
occupational analysis	physical
occupational information	physically disabled
occupational standard	pick-up method
occupational therapy	pick-up process
omission	pictorial
one-industry shop	pictorial art
operation	picture parts
operation sheet	placement
operator	placement training
opinion	plagiarism
opposites	plan
order	plant
order of terms	plug
ordinary	policing
organization	policy
organized labor	polytechnic
orientation	polytechnic institute

## Master Word List

pos-qua

position	procedure
post-graduate	<b>process</b>
postulate	produce
power	producer
practical	producer education
practical activities	product
practical arts	production
practical arts education	<b>production chart</b>
practical craftsman	production job
practical education	production line
practical manual training	production method
practical mechanics	production schedule
practical training	production work
practical work	profession
practice	professional
practicum	professional preparation
practitioner	professor
pragmatism	proficiency
precocious	profile
pre-employment	prognosis
pre-employment training	prognostic
preference	prognosticate
preparation	prognostic information
preparatory	program
preparatory commercial education	progress
preparatory course	progress chart
prepare	project
prerequisite	project analysis
presentation	project sheet
prevocational	promotion
prevocational school	prospective
prevocational study	psychological
prevocational training	psychology
primal	public
primal activities	pupil
primary	pupil load
principal	pupil study
principle	purist
private	purpose
private school	pursuit
problem	puzzle
problem analysis	pyrography
problem-project method	
problem sheet	quality

## Master Word List

qua-she

quantity  
 quartile  
 question  
 questionnaire  
 quotation  
 quotient  
  
 range  
 rank  
 rank order  
 rate  
 rating scale  
 rationalize  
 reaction  
 reaction time  
 reading  
 real  
 real learning  
 realism  
 reasoning  
 recall  
 recapitulation  
 recapitulation method  
 recitation  
 recognition  
 recreation  
 recreational arts  
 reference  
 reflex  
 regression  
 regression equation  
 rehabilitation  
 related  
 related information  
 related knowledge  
 related subject  
 relation  
 relationship  
 relevant  
 reliability  
 remedial  
 remedial program  
 representativeness  
 research

response  
 room  
 rote memory  
 Russian system  
  
 safety  
 sample  
 sampling  
 scale  
 schedule  
 scholar  
 school  
 schooling  
 science  
 scientific  
 scientist  
 score  
 season  
 seasonal occupation  
 secondary  
 section  
 segregate  
 segregated class  
 select  
 self  
 self-activity  
 self-administering  
 self-finding  
 self-marking  
 semester  
 seminar  
 semi-professional  
 semi-skilled trade  
 semi-technical  
 sense  
 sense-realism  
 sentence  
 sentence meaning  
 series  
 sequence  
 set-up  
 several-purpose shop  
 sewing  
 sheet

## Master Word List

sho-tea

shop	standard
shop activity	standardize
shop crafts	standardized content
shop exercise	static
shop kink	statistical analysis
shop organization	status
shop project	status quo
shop teacher	stimulus
shop work	student
short-unit course	studio
significant	study
similarities	subject
situation	subjective
size difference	subjective-analysis
sketch	subject-matter
sketching	subscribe
skill	substitution
skill of hand	subvention
skill training	suggestion
skilled mechanic	superficial
skilled trade	superintendent
skilled worker	superior
slovenly	supervise
sloyd	supervision
Smith-Hughes	supervisory
social	supplementary
social intelligence	supplies
socialized recitation	survey
social studies	symbol
society	symmetries
source	symposium
special	synonym
special interests	synthesis
specialist	system
special-subject teacher	
special training	tabulate
specific	tact
specific ability	talent
specification	teach
specific occupation	teacher
specimen	teacher load
speed	teacher preparation
spontaneous	teacher-preparation institution
staff	teacher trainer

## Master Word List

tea-uni

teacher training  
 teacher-training institution  
 teaching aptitude  
 teaching load  
 technic  
 technical  
 technical arts  
 technical education  
 technical high school  
 technical information  
 technical institute  
 technical instruction  
 technical job  
 technical knowledge  
 technical manual arts  
 technical school  
 technical trade efficiency  
 technical training  
 technical work  
 technician  
 technique  
 temperament  
 term  
 terminology  
 test  
 text (not manual)  
 text-book  
 theory  
 therapy  
 thesis  
 thinker  
 thought  
 thought-provoking  
 threshold school  
 time  
 toil  
 tool process  
 topic  
 toy  
 trade  
 trade analysis  
 trade efficiency  
 trade exploratory  
 trade extension

trade-extension education  
 trade-extension school  
 trade-extension training  
 trade-extension vocational  
     education  
 trade information  
 trade preparatory  
 trade-preparatory training  
 trade process  
 trade school  
 tradesman  
 train  
 trainer  
 training  
 trait  
 trait analysis  
 transfer  
 transfer of training  
 treatise  
 trial and error  
 trip  
 true  
 true-false  
 truism  
 tryout  
 tryout course  
 T score  
 tutor  
 type  
 typical  
 typical general shop  
 tyro  
  
 unconscious  
 unconscious imitation  
 understand  
 undertaking  
 union  
 unit  
 unit control  
 unit course  
 unit of instruction  
 unit of work

## Master Word List

uni-wor

unit operation	vocational agricultural education
unit shop	vocational arts
unit trade	vocational commercial education
unit trade school	vocational education
unskilled	vocational exploratory
unspecialized	vocational guidance
unspecialized practical activity	vocational home economics
	vocational home-making educa-
unspedded	tion
up-going training	vocational industrial education
usage	vocational industrial training
use	vocational motive
utility	vocational project
utilizer	vocational pursuit
	vocational rehabilitation
valid	vocational school
validity	vocational teacher
valuable	vocational teacher training
value	vocational training
variable	volition
venture	
verbal	wage
verify	wage-earner
verifying	wage-earning occupation
versatile	weights
vestibule	welfare
vestibule school	wield
vestibule training	wizard
virile	wood shop
visit	wonderful
visual	work
visual memory	worker
vital	work level
vocabulary	workshop
vocation	working
vocational	working drawing
vocational activity	working knowledge
vocational agriculture	work permit

# Discussion of the Terminological Investigation

BY S. C. GRIBBLE

Washington University, St. Louis, Missouri

**B**ECAUSE I am heartily in agreement with the purpose and the spirit of the report to which you have just listened, the privilege of discussing it is particularly pleasant. While studying the name "Manual Arts Section" as a proper title for this section of the Western Arts Association the Committee soon became convinced that your profession suffers a distinct handicap to its progress due to the lack of exactness of its terminology. The problem is not one unique to the field of industrial arts but is one that is causing much concern to many workers in the various phases of the social sciences. In the older sciences the importance of exact language is well recognized. Knowlton<sup>1</sup> has expressed it when he writes, "I am accustomed to tell my students that the beginning of understanding lies in precise definition." Many illustrations could be given of the voicing of the problem in the social science field. One will suffice here. Recognition of the confusion in the field of Education has led Snedden<sup>2</sup> to offer the following practical suggestion, "... if teacher training agencies (of both the preparatory and training-in-service kinds) were deliberately to set to work to establish various kinds of 'verbal' conscientiousness' in relation to the one-hundred most abstract terms used in institute lectures, very great gains would soon be made." Considerable benefit would also come if the lectures were consistent in their usage of these same terms.

Many methods of attacking the problem were open to the Committee varying from that of listing the terms and upon the basis of their own opinions arbitrarily defining them, to that of determining by careful studies the significant terms and arriving at definitions for them through the use of techniques which if repeated by others would lead to the same results. The latter attack was used and after determining the words of frequent technical usage in the field of industrial arts the Committee proceeded to develop techniques for the determination of suitable definitions. They desired to use the scientific method which is, as Almack says, "... the substitution of certain ways of 'making sure' about it for the common and lazy habit of 'taking it for granted,' and for the worse habit of making irresponsible assertions about it." The steps usually followed in the pursuit of a practical study are, (1) the establishment of the need for the

<sup>1</sup> Knowlton, A. A., "The 'Cultural' Course in General Physics for Colleges," *School Science and Mathematics*, 32: No. 4, April, 1932, pp. 364-370.

<sup>2</sup> Snedden, David, "The Lure of Abstractions to Educators," *School and Society*, 24: September 18, 1926, pp. 345-350.

<sup>3</sup> Almack, John C., *Research and Thesis Writing*, p. 59 (Boston, Houghton Mifflin Co., 1930).



study, (2) a review of similar studies, (3) setting up and testing hypotheses, (4) interpretation and reporting of results. Evidence is presented that each of these steps was taken.

Among the techniques tried by the Committee for determining the definitions of terms were the following: the etymological approach, the comparative study of first uses, study of distinctions made by 358 Ohio Shop Teachers, uses of terms in different places and organizations, analysis of published definitions for their concepts, and family relationships of certain professional terms. Of these the etymological approach and the analysis of published definitions for their concepts are suggested as the most valuable. Regarding the method involving the distinctions made by shop teachers the following statement is made, not without justification, "It is just as possible to pool ignorance as it is to pool intelligence via the avenue of the frequency study." One feels, however, after an examination of the Master Word List, that many of the words are of such a nature that there is little variation in the way in which they are used and that as an economy measure such words could be found by the use of the method of frequency of occurrence. For those words that show variation in usage, there is no doubt that more exacting techniques must be used.

No doubt all of the terms in the Master Word List are of significance to workers in the field of industrial arts. Some are, however, unique to the field while others are borrowed from other fields and have in many instances highly technical meanings. For the first group, workers in the industrial arts field should feel a special responsibility, while for the latter group the criterion of harmony in usage with the other fields should be followed. Some of the terms occurring on the first page of the Master Word List for which the initiative should be taken are, agricultural arts, agricultural arts education, agricultural farm shop, all-day trade school, all purpose shop, etc. On the same page occur the terms, ability, academic intelligence, accomplishment quotient, achievement diagnosis, which are widely used terms from the field of psychology.

The terms appearing in the Master Word List might rather easily be divided into two groups, one, those terms of specific and limited meaning and the other the generic, or family, or, as the Committee has called them, the "omnibus" terms. For the first group little difficulty should be experienced in formulating satisfactory definitions since their usage is specific and little confusion exists regarding them. For the other list much opportunity prevails for confusion and work upon them will be highly profitable.

The question might be asked as to the values that these researches have. Some values are dependent for their existence upon the completion and acceptance of the glossary by the society. Economy of time will then result in the communicating of ideas, by relieving the speaker or writer of the necessity of clarifying terms. Misunder-

standings will be prevented. Professional thinking will be advanced because the exchange of ideas will be more easily and surely made. Some of the techniques and studies presented appeal to the speaker to be excellent teaching devices for building up a philosophy of the profession. What approach could give one a greater appreciation of the changing points of view than that of the Comparative Study of First Uses, or a greater insight into the philosophies of various leaders in the field than the Analysis of Published Definitions for their Concepts?

The report submitted by your Committee is indicative of painstaking work. It is incomplete and much of its value will be lost if the work so well done to the point attained is not continued. A completion and acceptance of the report as official will do much to advance the interests of the teachers of industrial arts and of industrial arts as a subject of study.

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## Comments

R. W. SELVIDGE, *University of Missouri*

**D**R. SMITH has given us a splendid vision of what may be done in the industrial education field through a sane, well-balanced, and well-organized program.

I desire to give my unqualified endorsement to his suggestion and wish to place additional emphasis on the value of general industrial preparatory work for boys under the age of sixteen. Such training is much more likely to be of value to the boy in making industrial adjustments than specific trade training. Proper training between the age of fourteen and sixteen gives an excellent basis for trade training and greatly reduces the time required to prepare for a specific vocation.

The secondary school period is essentially preparatory. In my judgment it would be a matter of economy and bring vastly better results if, instead of having a multiplicity of courses in our secondary schools, we offered only two. One of these should be distinctly a college preparatory course. The other should be distinctly an industrial preparatory course. I am using the term "industrial" in its broad sense as applying to all phases of productive work. There would necessarily be some choice of subjects within these two courses, but each would have its definite purpose. No social stigma would attach to those taking the courses which would prepare them for commerce or industry.

The work in science and a number of other subjects might be

organized to provide the greatest value to those preparing to enter the industrial pursuits. Such science courses would have as much value to the student who is preparing to enter college as the more formal science courses which he now takes. All courses in the secondary school which are not designed to form a basis for a college course might be modified to meet the requirements of commercial and industrial life.

Mr. Donson gave an interesting and entertaining discussion of the organization of instructional material in the junior high school. I should like to emphasize the fact that the method of presenting the material is fully as important as the character of the material presented. The industrial arts work has many contributions to make to the lives of the boys, and, with the exception of the skills, the methods of presentation are the important factors in getting results. Acquiring experiences in making an article may have little value unless these experiences are properly interpreted.

Dr. Warner's report on Nomenclature is most interesting and valuable. We must have a reasonably clear understanding of what terms mean before we can go far in our discussions. We should keep in mind, however, that ours is not a dead subject and a dead language will not suffice. Terms and the meaning of terms will change and become obsolete. It is well for us to know, however, the generally accepted sense in which terms are used and try to conform as far as possible.

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## Early American Decorative Arts

MARY POWELL

Supervisor of Education, City Art Museum  
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IN THIS year of the two hundredth anniversary of the birth of George Washington, it is particularly appropriate to study the decorative arts of the time. There is no phase of that period that is not now being minutely scanned and I am reminded of a little school girl who recently remarked: "I like Santa Claus and I like God but I am certainly getting very tired of George Washington!" However, nothing is more closely interwoven with the story of early America or reflects more clearly the economic and social life of the period than the decorative arts.

A great impetus has been given to our appreciation of the household arts of former days by the installations of actual units of American interiors in public museums. It was not until the Hudson-Fulton celebration in New York that people became aware of their family heirlooms as possible works of art. Immediate consideration of Colonial forms by collectors and experts distinguished them from contemporary English examples and with the opening of the American Wing at the Metropolitan Museum the dignity of creative and individually artistic work was accorded American designers and craftsmen. Since the opening of the New York rooms other American rooms have been installed in museums in sections of the country (in Boston and Philadelphia particularly) where there are many survivals of Colonial houses and their contents. Consequently such installations in Eastern museums, despite their quality and interest, are not nearly so significant as the four American interiors recently opened at the City Art Museum of St. Louis. Their significance lies in the fact that these interiors, along with two rooms from Charleston, S. C., in the Minneapolis Art Institute, are the only early American rooms available thus far in the Middle West.

The rooms in the St. Louis Museum are especially important because they show a natural development of the decorative arts in the latter half of the eighteenth century and the first quarter of the nineteenth, as well as illustrate the manner of the Southern Colonial and that of the Northern and New England provinces. The two southern rooms are from Charleston, S. C., and Alexandria, Va., and are of the eighteenth century while the two northern rooms are from Salem and Newburyport, Massachusetts, and both exemplify the early republican or Federal period.

Period rooms in museums may be approached from two angles: one the aesthetic viewpoint, having regard to their place in the

development of art and taste, and the other, to view them as expressing the spirit of the life and time they illustrate. They create a human atmosphere which is most difficult to realize when we are merely studying the development of any particular art such as porcelain, glass or furniture.

In furnishing so-called period rooms, it is rarely possible to find objects originally owned by those who lived in them, but each room is considered as a setting for pieces belonging to the time with each individual object selected for its intrinsic merit. Therefore in the study of American decorative arts it is an opportunity to have as a tangible means of illustration the American rooms in the St. Louis Museum.

The earliest room in the group is a paneled room from 61 Tradd Street, Charleston, South Carolina, and dates from about 1750. The paneling is of the raised type with beveled edges found in the houses of the Queen Anne period in England. All ornamentation is concentrated on the mantelpiece of Chippendale style and a simple dentelle moulding completes the cornice. Five windows are around the outside walls, which with their deep window seats and unusual length emphasize the need for windows in a southern locality. The paneling is painted a soft gray-blue which offers a pleasing contrast to the rich red of the old damask curtains.

The room has been furnished as a living room with pieces, for the most part, corresponding to the English Queen Anne and pre-Chippendale styles. The furniture is of New England origin, which would have been quite usual since a great deal of New England cabinet work was brought into the South during the eighteenth century. Two early pieces from the first quarter of the century are a high, narrow banister-back chair and a gate-leg table. This type of chair is the descendant from high-backed chairs for church use and the masters' chairs of great halls. By reason of their simplicity of construction and their lightness, these chairs were very popular and used until the end of the seventeenth and into the eighteenth century. The earlier ones were heavier than the later. The Flemish scroll and the so-called Spanish foot, supposedly from Spain by way of the Colonies, were decorative features. Drop leaf tables of many sorts were popular because of economy of space. The table which had, added to the usual understructure, side-hinged gates swinging out to support the drop leaf when raised, was called "gate leg."

Changes in styles of furniture occur gradually and it is with improved cabinet work through practice and the introduction of new decorative features that the actual structure of furniture changed—perhaps not so rapidly in the Colonies as in England. Curves in the reign of Queen Anne were now no longer merely decorative but structural. Chair backs, formerly straight, began to curve, and the legs are curved at the knee in the fashion called cabriole. The com-

bination of single splat in the back and the cabriole leg differentiate these Queen Anne chairs from all other styles.

A "lowboy" often served as a side table and the "highboy," a useful chest of drawers, usually held the family wearing apparel, as well as remnants of homespun linen, wools and bits of velvet and damask that the housewife had in reserve, in spite of its standing in the living room where the guests were to be. Many highboys and lowboys are of this period, walnut veneered and inlaid. During this period also a certain amount of lacquer, both Oriental and European, was used. Looking glasses for the first time began to be usual. The glass was in comparatively small plates. Wall mirrors were tall and narrow as a rule. The frames were of walnut, ebony, or lacquered, rectangular at the bottom and breaking up into series of curves at the top. Bow back pre-Chippendale side chairs are frequent at this time. The use of walnut, a simple but distinguished contour, the constant occurrence of the cabriole leg with the pad or club foot are the characteristics of the middle eighteenth century styles. Rooms of such friendly proportions and furnished in this simple and dignified manner reflect the leisure induced by accumulated wealth in trade, evidence the growth of cities and proclaim the refinement of the families of the Colonial social life just before the Revolution.

Of the late eighteenth century is a fully paneled room from 201 South Lee Street, Alexandria, Virginia, built around 1780 for John and Lawrence Hooff, friends of George Washington, who probably was in this room many times. It is typical of the style common in the South during the whole of the eighteenth century. The walls paneled from floor to ceiling are divided by a chair rail. One of the longer walls is taken up by three windows set back, but without window seats, a favorite place for side chairs. The reveals on either side of the chimney are occupied by doors with a rather elaborate enframing crowned by broken pediments. Eared mouldings are around the windows and the over-mantel panel.

The only portions of the room which indicate a date late in the century are profiles and details of the mouldings. A sense of spacious dignity has been achieved by good general proportions and height of ceiling. It has been furnished in a manner typical of a drawing room in the days immediately preceding the Revolution. All the furniture is an American version of the Chippendale style which was current in the Colonies from 1750 to 1780. Custom decreed that a room of such importance would always have certain specified pieces. It would contain a highboy or chest-on-chest, a lowboy, probably one or two folding tables, pieces of upholstered furniture in addition to the various side chairs and arm chairs. Also a desk or two. The spaces between the windows were usually hung with mirrors and the walls decorated with framed engravings or portraits.

•The chief characteristics of the chairs are bow-shaped shoulder

and pierced splat. The legs are cabriole with ball-and-claw feet. The room is equipped for serving tea with its tip-top table with pie-crust edge, and for cards, with several card tables. Cards were a favorite pastime, more necessary then than now, for in those days books were not written to entertain, even if lights had been better, and games offered great diversion. The chest-on-chest or highboy was in those days by no means considered as a bedroom piece. It was used to contain fine fabrics and souvenirs of voyages which the family might own and which were brought out and shown for the entertainment of visitors. Block front pieces became popular during the third quarter of the eighteenth century and appear to have been of American origin, or more developed here than elsewhere. They were cut from pieces of wood of sufficient thickness to take the convex and concave surfaces; the blocking was seldom applied.

The favorite wood, as in England, was mahogany which was brought into the Colonies from Bermuda along with slaves and rum. American Chippendale styles had rather less ornamentation than the English pieces. Homes in large cities along the Atlantic coast, both in size and elegance of furnishings, bore favorable comparison with the houses belonging to people of similar means in London.

The room from Salem, Massachusetts, removed from the Putnam-Hanson House originally called Frye's Tavern, dates from about 1800. According to conclusions resulting from research, its design has been attributed to Samuel McIntire, the eminent architect and craftsman in Salem. The Revolution brought a fundamental change in American domestic architecture. The new states and nation were republics who sought inspiration for government in the ancient democracies of Greece and Rome rather than in European monarchies. In art also it was natural to turn to classic forms of antiquity. Instead of stone and plaster the American designer made use of wood, and flowing ornament, easy to fashion in stucco, gave place to repetition of simple geometric detail which produced a variety of free interpretations of classical mouldings. The small size and low ceilings of rooms of houses in New England coast towns were directly related to the long, cold winters. Also in these maritime towns there was a close association between the rooms in a man's home and the cabin of his sailing ship. Both owner and designer were accustomed to small scale decorative treatments. The use of wall paper, a feature of the Salem room, developed at the time of the Revolution and continued after. It was usually imported and the paper on the Salem room is of French manufacture. It represents life in the East Indies, a subject which would appeal to the merchants and sailors who were in constant contact with the Far East.

The room is furnished as a dining room with furniture of the American Sheraton-Hepplewhite type. Mahogany with satinwood inlays, medallions of the arms of the United States and reeded legs

similar to those coming from the workshop of Duncan Phyfe of New York are characteristic of these pieces.

The Newburyport room is furnished as a bedroom and exemplifies the small house style in Massachusetts in 1810. Its relation to cabin architecture is noted in the dado and cornice, which are enriched by repetitions of small geometric forms. Wherever curved lines are needed they are carried out by a sequence of punch marks.

The furniture is of the Sheraton type, for the most part, lightly constructed of mahogany, with satinwood or maple inlays and veneers. The chest with its spool-turned corners is a characteristic New England piece. The attenuation of proportion and delicacy of structure of the Sheraton style makes such furniture especially suited to the cottage scale of these New England rooms. Windsor chairs are frequently used in such interiors. They were derived from the English farm house style, christened Windsor, it is said, because of their having been admired and ordered for use at Windsor Castle by George I. The Windsor chair was made in the colonies throughout the eighteenth century by the wood turners, benders and wheelwrights in their leisure time. The woods are local. Oak, ash, hickory and pine combined in different parts and the design was little influenced by the styles and quality of the finer furniture.

The spirit of a particular time is discovered in its architecture and in its furniture. Architecture is slow to change and furniture adapts itself to usage and fashion. Against these more solid elements supplied by the builder and cabinet maker the crafts of metal work, textiles, pottery and glass lent color and variety to the interiors.

For curtains and hangings imported damasks and silks, needlework and woolen and linen materials were in vogue. Green, blue and yellow rooms in which furniture covers matched the hangings were generally fashionable.

Figures and busts of pottery depicting personages in the minds of the people interested in historic episodes were often found. They stood upon mantelpieces, desks and highboys and on little pedestals between broken pediments. The perishable nature of the material precludes numerous survivals, but in the American Rooms at the St. Louis Museum are a Wedgewood portrait bust of George Washington and a Staffordshire ware statuette of the Duke of Wellington.

Lustreware and sino-Lowestoft were the type of ceramics usually found. Notable pieces are the silver and copper lustre pitchers and the Sunderland lustre bowl and Lowestoft punch bowls discovered throughout the rooms. A "Constitution" pitcher on the sideboard in the Salem room is of the type made in Liverpool to attract the American sailor trade and such were found only in the coast towns.

Iron, brass, pewter and silver were the metals used in considerable quantity. Of iron and brass were all sorts of fireplace tools and equipment, door hardware and lighting fixtures. Designs of urn



shapes and scrolls show relationship to details of architecture and cabinet work. Although a certain amount of silverware was imported, American silversmiths occupied a position of distinction. Silver utensils include articles for the tea service, church use and for table appointment. There are interesting forms from the straight-sided tankards and mugs to tea-pots of pear shapes. Lids are usually domed. Very beautiful mouldings based upon classic architectural prototypes are used. Cream pitchers and salt cellars are often on little feet of cabriole form. In fact the silversmith employs many motifs seen in the furniture of the time.

High honor is due to glass by right of its seniority among American crafts. Glass was the first manufacture engaged in by our forefathers and it formed a part of the first cargo to the Mother country to show what might be produced here. Caspar Wistar's early established plant in Wistarberg, New Jersey, and "Baron" Heinrich Stiegel's glass works in Pennsylvania may be regarded as the two leading Colonial enterprises for the manufacture of glass. Though usually of German style, some early flask and bottle forms betray a Chinese influence and might have been patterned after prototypes brought out by East India merchants whose importations caused the Oriental note in so many of the Colonial household accessories.

• Oriental rugs were the floor coverings in many Southern rooms and hooked rugs were often found on the floors of New England houses.

In following American styles it will be observed that all during the eighteenth century English influence was practically undisputed. In the early nineteenth century the French style called "Empire" manifested itself in a mixture of rectangularities and classic forms known as "American Empire." American furnishings showed in their development a strong old world influence and the appreciation of our early designers and cabinetmakers, therefore, rests less on claims of originality than on the initiative and genius displayed in adapting foreign styles.

# What Next in Home Economics?

FLORENCE FALLGATTER

Home Economics Education

Federal Board for Vocational Education

PERHAPS there has never been a more significant era in the history of home economics. At present, home economics, as well as all subjects in the High School curriculum, is being critically considered and evaluated in terms of worthwhile returns for the money spent. In many instances, we are hearing that home economics, along with music, art, agriculture and other more recently introduced subjects, must be cut first. It seems only fitting that we pause and take stock of where we are and in light of the best that has been accomplished, set our goals for the next step. As the topic implies, we can hardly predict what will be next in home economics. We can however, play a large part in making homemaking instruction such a vital part of the school curriculum that it will not be lightly cast aside.

In considering this topic then, may we review what seem to be some of the particularly significant trends and developments in the program. How has home economics kept pace with the rapidly changing social and economic life of today? In recent months, it has been said that there has been more good teaching in home economics than we have ever had. This may be due to the fact that the stress of the times has meant very definite adjusting to meet unusual demands on the one hand and several limiting factors on the other.

Among the demands on the home economics departments, there have been many in the nature of community assistance. These have called for cooperative work with several local agencies. Home economics has contributed largely toward the work of the Red Cross and other agencies in estimating food needs and planning the best possible food budgets for allotted sums of money; in collecting, renovating and actually constructing clothing for needy children and families; and in providing milk or meals for under-nourished children in schools.

Beyond such activities, home economics teachers have been very much alert to opportunities for worthwhile work and have planned classroom instruction in various instances to meet less clearly defined demands, those which are known to exist in many families today. They include: greater emphasis upon the maintenance of health, more specific training in keeping accurate accounts, definite planning for raising vegetables in home gardens and then for preserving vegetables, fruits and meats for winter use, encouragement in utilizing in every way possible local products, planning for social life of the family at

little or no cost, "making the most of what you have," as has been the slogan in Illinois for the year, and keeping up morale.

With such demands, together with very much reduced funds of both the individual and the school, the home economics teachers have, as never before, had to consider very carefully the value of each lesson and each project. They have been more cognizant of the value of home visiting and have planned more definitely for it. As a result, the numerous problems of the girls and their homes have been the basis for more of the classroom work—and they reveal many economic and social needs. Examples of such problems and projects come from the Vocational programs in home economics from many States.

In the field of foods and nutrition:

1. From Iowa—One teacher writes: "About the time we were ready to start the work there was a new 10% wage cut prevalent over town. The class decided to plan a budget for a family whose salary had been reduced. They took the average of the class' families for the size, it being five, which had been living on \$125.00 a month but which by various drops had been reduced to \$100.00 (this being more than some of the families are getting). Plans for previous expenditures were based on what the girls thought they would be according to expenditures in their own families. With aid of various budgets, knowledge of some stable living expenses, and so forth, they formulated plans whereby this family could live on its new wages."

2. From Michigan—A teacher writes: "Low cost meals were featured. In many instances the boards of education were served with low cost meals. This was a measure to acquaint them with the efforts of the girls in planning economical meals. In a number of instances menus and marketing lists on low cost levels prepared by the girls were printed in local and school papers."

3. From Nebraska, a wheat growing State, one teacher reports using wheat in as many ways as possible, making use of recipes prepared by the Agricultural Extension Service.

4. From Indiana, special food projects included:

- "a. Planning of meals that could be almost entirely furnished from gardens, poultry, etc., and at Christmas the use of the simpler, cheaper and more wholesome sweets."

- "b. In the fall children from one school brought foods from home gardens and canned them for use in hospitals, the hospitals providing the cans. In another school canning was done from foods given by local people and the cans were given by business men. Two hundred quarts of food were canned and given to poor families."

- "c. Classes have brought food to school, prepared it and returned it to the home for family consumption. (Typical of southeastern Indiana.)"

5. From Oregon, a teacher writes: "In the second semester foods class, the economy factor provided an interesting bit of competition."

The class was divided into three groups each responsible for planning an inexpensive luncheon. The problem was to see which group could prepare the most attractive and cheapest luncheon without sacrificing food value. The result was very gratifying and the cost of the problem greatly reduced.

"Serving cafeteria also provided a splendid opportunity for practicing economy. The problem here was to furnish good nourishing food for school children at the least possible cost. Problems in the use of left-overs confronted us. Our object here was to disguise left-over foods and make palatable combinations."

In the field of health:

1. From Missouri—One teacher writes:

"A cooperative plan with the Welfare Society and the home economics department to provide an adequate lunch for unfortunate children in Junior High School was carried out.

"Money was provided by the Welfare Society and Men's Business Clubs.

"The children were selected by checking the lists provided by the Welfare Society indicating the needy families represented in the school. Also the school doctor recommended children for the nutrition class. In the beginning there were thirty children. At present the class includes thirty-eight members.

"Many of the children are seriously underweight. Some have tubercular tendencies.

"The home economics teacher was allowed fifteen cents (15c) per day per child. The lunch always contained one orange and one pint of milk. Also one hot dish which was usually meat in some form, whole wheat sandwiches and sometimes a dessert.

"Results:

1. All the children have gained in weight.
  2. Many have learned to eat and like new foods and dishes.
  3. The ninth grade girls in home economics had good experience preparing and serving the luncheons.
  4. Student teachers are having some experience supervising such a project.
  5. Considerable health consciousness has been developed throughout the student body."
2. Many States report special emphasis on the need for health during unemployment and to simple home nursing practices.

In the field of clothing and textiles:

1. From Minnesota, one teacher writes:

"The following activity, representative of many, was reported by the home economics teacher of Long Prairie. In connection with their unit, Clothing for Children, the freshman girls made dresses and suits for small girls and boys in the community, who were in great need of clothing. The materials were donated by local merchants and

the children, for whom the garments were to be constructed, were selected by the Sunshine Society, a local charity organization. The members of the class reported that they enjoyed the work and the teacher indicated there was unusual interest in the project."

"2. From Illinois—teachers are reported to be doing more work in care and repair, mending and darning of clothing, encouraging the buying of durable but low cost materials, and using more old than new material in clothing units. They are also largely using the low priced patterns instead of the more expensive ones."

3. In Oregon—clothing economy rules were developed in class. They were:

- a. Buying at the time of year when clothing is reduced.
- b. Buying only essentials.
- c. Selecting garments that harmonize and are suitable to the occasion.
- d. Buying clothing that does not need frequent cleaning."

4. From Indiana—teachers report that feed and flour sacks have been used for underwear, and that layettes have been made for destitute expectant mothers from material furnished by the church.

In the field of related art:

1. From Indiana, teachers report:

"Knitted shawls and caps were ravelled and the yarn dyed to use in decorative stitches on table runners and pillow covers. Also, old table linens have been used for art problems."

2. "Several other States are reporting the use of old materials for practically all of the laboratory problems in Art."

In the field of Child Development and Family Relationships:

1. From Michigan, one teacher reports:

"Family relationships units have featured maintenance of happy home relations. Teachers report their efforts to build desirable attitudes where the economic strain of the family had resulted in difficult social relations."

2. From Oregon, one teacher reports:

"At present we are studying the problem of advancement or higher life for the family. The girls are learning that the cost of recreation has no relation to the amount of fun which it provides. Family participation in sports, hikes, picnics, and indoor games are a good substitute for moving pictures and are more in keeping with most incomes."

3. Many States reported the special Christmas problems of making toys and planning games and play for children which involved practically no expenditure of money.

In the field of Income Management or Spending the Family Income:

1. From Iowa, one teacher reports:

"In a town of 3,500 the high school homemaking girls have all

been keeping expense accounts. The study of these caused them to realize that some items were an extravagance. Few were on allowances but all began to use better judgment and have been able to cut down on the amount they are spending for candy, gum, movies, clothes, and after-school lunches at soda fountains."

2. From Illinois: "Special emphasis is being given to living 'within our means' and girls are keeping personal accounts and checking them frequently to determine where they can be cut down to good advantage."

3. From Indiana is reported:

"The evaluation of money spent on each girl in comparison to the value of personal returns and in proportion to the other members of the family and home recreation possibilities involving little or no expenditure."

4. From Oregon, one teacher reported as follows:

"In the home management unit we discussed budgeting. The class was divided into fourths. One group formulated economy rules that apply to the clothing section of the budget, another to the foods, another to the shelter, and the fourth to the operating. They are keeping personal accounts to enable them to check up on unwise expenditures."

These are but a few of the ways in which the unusual problems of today are being handled through High School home economics courses. The significant point is that real problems have found their way into the program, making it very much alive and of special interest to pupils. But, are there not always real problems at hand, perhaps not arising from such an urgent need, but nevertheless real? Can we afford to slip back to the old traditional planning for the teaching of subject-matter which we think should be taught or to the rigid adherence to a course of study with such live problems around us?

The reports from States indicate very definitely more careful planning on the part of teachers for the use of time and of money. If this has come from an emergency situation, should we not consider the future as a continual emergency, and continue to work for more effective use of time and money? To some extent, these reports, and, more specifically, home project reports, show a greater carry-over of home economics instruction into the homes in the past year, particularly in those schools carrying the vocational program. Accepting this as one of the most important criteria of the functioning of home economics, again can we afford to revert to a program which stimulates less carry-over?

Under the present situation with decreased funds, heavier teaching loads and increased outside demands, home economics teachers have undoubtedly put over more successful and more far-reaching programs. Could we predict, we would feel safe in forecasting continued

use of improved practices, not a slipping back to less effective methods. The home economics teacher of tomorrow will, in all probability, profit by the fine work of the teachers of today. She will know her community, the resources and the limitations of it; she will be familiar with the homes and their special needs; she will be alert to individual and class problems upon which she may base the development of all home economics work; she will continue to work for the most effective use of time and money; she will recognize continual social as well as economic changes and modify the content of units accordingly; she will look beyond the classroom for determining the effectiveness of her teaching; she will stimulate an increased amount of carry-over of school work into the home; she will plan more carefully for department needs and demonstrate the use of a well thought out budget; she will continue to foster a helpful spirit in cooperating with those local agencies which are contributing to social needs; she will have more faith than ever in the contribution of home economics education to the home, the basic group unit of society, for which there is no substitute.

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## Mechanical Drawing in Junior High Schools

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**W**HEN asked to appear on the program here my first problem was that of endeavoring to treat a specific subject so as to be of interest to a somewhat diversified group. Inasmuch as the topic assigned is a general one, I will endeavor to take up three phases of it.

First, what are the values of mechanical drawing as a seventh or eighth grade subject? In the exploratory courses of junior high, mechanical drawing deserves a very important place; not so much through its consideration as a future vocation but owing to its bearing on other industrial work. The boy should become "plan conscious" at the very advent into the study of industrial subjects and learn the value of having drawing plans to work from. How many of us are familiar with the mistakes often made by the beginner in making a box? Unless he has plans to work with he is likely to cut the side pieces equal to the length of the box and the end pieces equal in length to the width of the box. Mistakes of this type are usually avoided if the boy has studied drawing.

Junior high mechanical drawing makes a good vehicle for giving the boy the experience of performing an operation from printed instructions. Boys this age usually need a certain amount of interpretation, but they should form an introduction to his working under this sort of procedure. For many this may be a first opportunity to

correlate directed thinking with muscular activity. A boy may add and subtract in arithmetic readily but applying this activity in the centering of a drawing on a sheet is a different story. In many ways drawing is applied mathematics. There is a large per cent of all junior high groups who are unable to stay in school to get these experiences at a later time and who will benefit by learning the rudiments of working drawings.

In working out a course of study for junior high drawing there are a great many things to consider in the selection of projects. Each must be selected with the idea in mind that it will best fit the need in fulfilling the objectives of the drawing course. Some of the most important of these are listed below with an attempt made at listing them in the order of their importance. An overall objective which I think should always be considered is that we are teaching the boy, not the subject. Objectives pertaining to drawing are:

1. To teach the pupil to read simple working drawings readily.
2. To teach the pupil to make simple pencil drawings and develop an appreciation of good drawing technique.

3. To teach visualization and the use of mechanical drawing as a medium for planning new projects of a mechanical nature.

4. The teaching of accuracy and its value.

5. To show the scope of the field of mechanical drawing and its relation to other fields of industry.

4. Instructions should be brief and to the point as too detailed instructions usually prove too tedious to the seventh or eighth grade youngster.

5. Group problems should also include auxiliary ones with varying degrees of difficulty. Some of these may also include new processes of a less important nature. In the large classes of the present day there is an astounding range of ability so that these fast workers must be supplied with a few new ideas as well as auxiliary drawings.

6. Problems selected should have proper carry-over features and correlation and be designed to create accuracy on the part of the pupil.

7. Wherever possible, projects which are familiar to the pupil should be selected to increase his interest.

In the working up of a course many of these features will be diametrically opposed to each other. A great deal of compromising must be done because many problems which, on first thought, seem to be suitable ones, and, as far as drawing units are concerned are first class, when analyzed will usually be found to contain some unlooked-for feature which makes them unsuitable, or, owing to difficulty or type of the process, will not fit into the course. In so many of these individualistic problems the carryover features are absent. It is especially hard to select simple, familiar problems which will correlate with each other and at the same time supply the new processes needed. I have a feeling that most courses depending upon



simple familiar projects are a little lacking in continuity of processes, which feature simplifies the problem for seventh and eighth grade classes.

It was with this conviction in mind, after experience with our own course and that of others, that the revision of our own course was undertaken and the results published in the *Industrial Education Magazine* last year. The publication of the work was the result of my sending in some preliminary tryout sheets with some other work. At the suggestion of Dr. Bawden, the problems were worked up in permanent form and brought out in sixteen tracings.

I do not wish to set up this course of study as a model and as combining everything that should be included in a course. I only wish to refer to it to bring out some points which I have made in preceding statements. However, it is obvious that in points that need to be illustrated, it can best be done by citing them in a particular drawing course. Owing to the magazine publication last year many drawing men here may be familiar with the results attempted in that work.

One of the first features I wish to call your attention to is the uniform size block used at the beginning of this course. In our former drawing course we had the uniform size block to start with and I think the use of this type of project at the beginning of the course more than offset the value derived from any simple familiar projects which would have to be given at this time. At this early stage lack of motivation through use of block drawings should be the least of a teacher's worries.

Use of uniform size blocks at this stage in the course is a time saving expedient as it affords more time for stressing line technique, dimension, lettering, etc. Using a name plate with a great deal of lettering on it and the blocking-in process gives a pupil drill in these fundamentals and takes up much of his time so that the teacher's time is conserved. One of the biggest problems in teaching drawing in the lower junior high grades is the multitude of new experiences the pupil must seemingly grasp all at once.

A lot of these beginners' difficulties may be ironed out without so much time being spent with individual assistance in laying out a different shaped drawing each time. One of the criticisms made pertaining to the drawing has been "Why draw four views when three will do?"

My answer has been: "Showing both ends of the block helps to clear up the relationship-of-view problem, especially those blocks the ends of which are of different shapes. It also gives added opportunity to play upon hidden edge lines." I have tried giving the course showing the three views and also the four views and I like the latter better.

The published drawing course was divided up into six homogen-

ous groups as follows: blocks for teaching fundamentals, small manual training projects, circular view drawings, isometric and free-hand drawings. Problems are arranged so as to emphasize group instruction. In our present-day large classes it is important to have problems of like nature grouped together so as to bring this about. To do this it is necessary to have certain drawings on which new processes are taken up which I shall call "key problems."

To augment "key problems" auxiliary drawings should be provided for faster pupils, thus keeping the majority of the class together for demonstration and recitation for each new "key problem" taken up. These supplementary drawings are provided with "carryover" features from each "key problem" so as to give the pupil an opportunity to put into practice these newly learned processes. This method of keeping a large majority of the class together has a good psychological effect as the element of competition has more of an opportunity to work and then too, the slow boy is not so utterly discouraged as when he sees other boys so far ahead of him. The auxiliary problems are made up mainly of elements similar to the "key problem" although a few important new processes may be brought in.

New processes should be distributed so that not too many are bunched up on the first few drawings. In the drawing course as published, dimensioning is taken up on the fourth drawing, while the 45° line, as used for projecting from one view to another, is not taken up until the ninth drawing. The main purpose of prolonging the introduction of this information until this time is that the principle of relationship of views is somewhat difficult for the youngster to understand and I believe he gets it better after he has become somewhat accustomed to drawing views in certain positions and, from the teacher's standpoint, the class as a whole has gotten "out of the woods" in dimensioning work. Sheet five introduces the third angle feature and shows the drawing in the process of being folded for demonstration. For those who may not be familiar with it, I will demonstrate. (Demonstration.)

Quite a number of demonstration plates, sample parts of drawings, lettering, etc., should be provided in the course as an aid to blackboard work. Problems should also be arranged according to difficulty with as many problems included as practicable.

Any instructions pertaining to the construction of the drawing should be brief and to the point as too detailed explanations will not be studied by the youngster. These should list only the objectives and possibly a few of the most important steps. Auxiliary material given for the sake of motivation and definite steps of procedure are taken up in class through demonstration and recitation work. In the lower grades it is quite necessary to do this on the "key problems" as youngsters of this age have never had the laboratory experience of working from printed instructions. In fact, printed instructions can

be used successfully only when accompanied by a certain amount of class interpretation.

They can be used by pupils as a sort of memorandum to follow after the points have been discussed on the blackboard. The steps taken in the making of an oblique drawing as shown on the blueprint given out is an example of how this may be done. I feel that instruction material should be made as brief as possible and all directions pertaining to routine left out after a few have been given in the first three drawings. In this way leeway is provided for modification by the teacher.

While it is important to have the right subject-matter included in the course, the presentation of this subject-matter is just as important. To present it properly it is important to have the right kind of equipment. Each bench should be equipped with a drawing board, T-square, 45° and 30°-60° triangles and a scale or rule having 1/16" graduations. An ordinary compass in which a drawing pencil may be inserted may also be included. A set of blocks for the first few drawings is needed and a blackboard equipped with T-square, large triangles, a blackboard compass and a double size scale can be used to good advantage. (Demonstration.)

The blackboard and the double size equipment can be used in the same manner as ordinary drawing equipment. I don't know of a better manner to teach the pupil correct habits in the use of equipment than to see it demonstrated in actually making the project. I once heard the statement that the sense of sight registers twenty-six times as vividly as any other sense. I don't vouch for the truth of the statement but have a feeling that the type of pupil who excels in our work has this sense developed most highly. I believe the importance of this manner of teaching is being recognized by the emphasis being placed on charts and slides in many university courses at present.

In getting too specific in the manner of presenting drawings I may be treading on dangerous ground, but I think the desired results can be accomplished by a definite line of procedure. This involves developing appreciation of good technique, imitation of good examples and learning correct drawing habits by demonstration of method. Learning correct drawing habits cannot be overemphasized.

There are probably as many devices for presenting drawing work as there are teachers present and it is with some hesitation that I become specific enough to cite methods and kinks for presenting drawings. Although the points brought out may be "old stuff" to a majority of those present, I am impelled to do this as much as anything owing to my own reactions about group meetings. I know the thing I like to take away from a meeting of this kind is something of a concrete nature which I may be able to apply in my own work. Personally I would rather have someone make concrete suggestions on a phase of class work and leave it up to the individual to decide

whether it is to be swallowed hook, line and sinker or be the cause of only a nibble. It is with the thought that I may be able to bring out suggestions from others that I venture the following kinks and methods of procedure.

The first problem of a drawing course calls for a great deal of detailed explanation accompanied by the demonstration. The lines of the layout sheet of the published course were numbered and I think the best method of getting this uniform layout started off right by everybody is to do the work literally by dictation. Proceeding in this fashion calls for doing only about two lines at a time on the board and then having the class do them. Through demonstrations ample opportunity to stress the correct holding of equipment is given and extra time and care taken at this stage will save trouble later on. In the first tool manipulations it is well to demonstrate the correct manner of holding the T-square and triangles and having the class do this in unison. In learning new processes and tool manipulations this way, the old manual training slogan of "learn to do by doing" may be applied. Other processes which lend themselves to this manner of teaching are: the method of holding the pencil in making light lines, the correct manner of holding the triangles for vertical and oblique lines and having the class find certain measurements on the rule, indicating them with the thumbnails.

I have found the double size rule with graduations large enough to be seen from across the room to be of much help in learning to read the rule. Actual measurement on the board with this is an object lesson to the pupil. One can devote a great deal of time profitably also in showing the transformation from an oblique drawing to an orthographic drawing. (Demonstration.)

It is best to have all of the problems drawn up on the blackboard in isometric or oblique for reference purposes during recitation and demonstration. The "key problems" are drawn this way and then drawn in orthographic where new processes are demonstrated. In doing this, dimensions are not drawn and many of the invisible lines are omitted so that the boy must get his measurements from the isometric drawing. Auxiliary drawings do not require demonstrations as they involve putting into practice new ideas just learned. As the course proceeds the demonstration work gets less specific and opportunity is afforded to introduce related information and material to promote motivation on the part of the pupil.

In regard to demonstrations I think it is very important to have a majority of the class ready for the work at hand. A demonstration on a drawing is of very little value to a boy three or four days after it is given. It is best to "strike while the iron is hot," as a youngster's enthusiasm soon wanes when he finds himself very far behind. The published drawing course is divided into three phases of work which are quite different in nature, and it is my opinion it is well to start

the whole class on this new work together. The slow boy now feels that he has an even break with the rest of the group and he usually enters into the new work more enthusiastically.

Now a word about exercises, review drawings, tests, etc. It seems that the best time to take up lettering, dimensions, and practice sheets on arrow points is at the beginning of the semester when the pupil is arranging for supplies. One can go into detail then to get them started off right and then a name plate the length of the sheet affords ample lettering to keep them in practice. It is well to designate some drawings as review drawings and certain others as test drawings. Naturally some drawings are more important than others and the class may be checked up on these more closely. Drawing No. 9 is a review drawing and No. 11 is a test drawing in the drawing course.

I wish to say in closing that working out the drawing course brought certain revelations to me. First of all, when the decision was made to change the size of our junior high drawings it was with some misgiving as to the results that I tried out the revised problems on the blackboard. While I felt it would be beneficial to revise our course, I rather hated the idea of switching to unfamiliar projects. To a certain degree I had acquired a "mind set against making changes." The ease with which the change was made and the improvement in results obtained, soon convinced me that it was very much worth while, however.

I wonder if we as shop men are not influenced many times by the old trade secret idea of "let the other fellow learn like I did; through hard knocks." There are some who "carry on" year after year and never approach a new departure in a line of work with an open mind. Quite often there is the thought: "Well, that fellow has an ax to grind." Sometimes it is a case of reluctance to recognize the other fellow's attempt to improve a condition. Of course it is a recognized fact that a teacher's time is limited and one's desires as to course of study content cannot always be worked out. However, I believe one's time is well spent in experimentation with a course of study and the satisfaction derived in the results obtained will be a revelation to those trying it.

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## Co-operation Between Industry and the Schools in Curriculum Construction

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THE subject of this discussion has been stated in such broad terms that one might expect to find industry and the business world cooperating with the schools in curriculum construction in fields of education. Possibly such cooperation does exist somewhere,

but cooperation of this nature is seldom found except in the field of vocational education and in some instances even there the help is not utilized. School people in general seem to feel that they know precisely the kind of training and knowledge which students should receive.

In order to emphasize the difference between old and frequently employed methods of curriculum construction and the method to be described several of the old methods will be mentioned. In one of these methods, the school administrator makes the course. He may be either the principal or the superintendent. His procedure is somewhat as follows. He secludes himself in his office or in some place where he will not be disturbed. What actually transpires in this secluded place is usually not known, but after a period of seclusion a course of study emerges, full grown and complete. Does the following incident imply that this method was used? A superintendent requested a hostess of a social function for permission to leave early in the evening because he had to write a course of study in history before the opening hour of school the next morning.

The course of study which emerges full grown may be characterized as a one-man course, that is, it is the work of one man.

A superintendent who is attending to his duties usually has so many administrative details to look after that he may be unable to give the time required to do a fine piece of work in curriculum construction. Neither may he be a specialist in the subject for which the course is to be laid out. Additional adverse criticisms could be mentioned about this procedure, but no more need be noted.

In another method, the administrator selects a text book and directs his teachers to use it. The author of the text virtually wrote the course of study in this case. "Has the administrator selected the best book available?" may be asked. He may not be acquainted with the whole list of books on the subject; he may not have had access to the best ones. Here again, the text book may represent the ideas or experiences of only one or two persons—the authors. The content of the book may not be suitable or adaptable to the conditions existing in the school or in the community. Rumors have even been heard of cases where book companies have brought pressure to bear on administrators to adopt their texts.

The "scissors and paste" method has been employed by some. Courses of study are collected from as many places as possible, they are studied, and the desirable parts of any or all are assembled into a new course. Such a course may lack coherence and functioning content. It is similar to a course in woodwork which finally results when a teacher who has arranged his course originally around a set of carefully selected projects, finds in the latest issues of his professional magazine a nicely illustrated project accompanied with the detail drawings. He reads the description; it appeals to him; he feels certain

that it is not too difficult for his boys; it will add much to his annual exhibit; and forgetting the value of his well-planned course, he substitutes this project for one in the original plan. With the coming of succeeding issues of magazines, the substitution process is repeated until his course has lost its coherence, its aim possibly and has become a "scissors and paste" course.

The administrator who follows any one of these methods assumes, consciously or unconsciously:

1. That he is sufficiently expert and wise to construct the course better than any one else.
2. That no one but an administrator can or should be trusted with this important piece of work.
3. That no one else is able to contribute any material or ideas.

A somewhat more democratic procedure is to invite the teachers of the specific subject to work with the administrator. This combination of effort should result in a course of study better adapted to the needs of the children.

It should be noted that in all the methods mentioned so far, the courses have been created in the sacred domains of the educational profession by the "angels of light." The "profanes" have had no part in the work. They were not sufficiently enlightened in the field of curriculum construction or in the subject to be of any help. Had they dared to offer their help, their efforts might have been considered as helpful as those of the three or four-year-old son who wanted to assist his father in repairing the family car—more of a nuisance than a help. In some few cases where the "profanes" have displayed an interest in the construction of a specific course, they have been given to understand that their "meddling" was detrimental to the work.

The statements so far, it should be noted, apply wholly to course making in the traditional fields of elementary and secondary education. The adherence to these methods is responsible for many topics and subjects being taught, although considered by some to be unnecessary, obsolete and non-functioning.

One of the latest developments in curriculum construction is being employed more and more. The administrator as such retires from the role of curriculum builder and turns this responsibility over to an expert builder of courses of study who enlists the aid of the teachers. Another difference is noted in this procedure. The course is based on a study of the needs of the pupil and of the community rather than on a text book. In this procedure the content is first determined and then a search for a suitable text is made. If none can be found, one is prepared to fit the course.

Up to this point, the methods of curriculum construction have been employed chiefly in the field of general education. It is quite probable that some of the early courses found in vocational schools were created by one or a combination of several of these methods.

These methods evidently have not yielded courses of study in the industrial education field which were entirely successful, because a change in procedure has been noticed in the methods of course making in this field of education. A brief study of some of the differences between general education and industrial education may reveal causes leading to the changes.

1. In the industrial education field, students are in training for a particular occupation in industry. This is not necessarily the case in general education.
2. Trade methods vary from community to community; that is, the knowledges and skills demanded in one section of the country may differ from those required in the same trade in another section. Mechanics readily agree to the statement that trade processes not only vary from community to community, but even from shop to shop in the same community. The core subjects of general education do not vary from community to community.
3. The equipment which a community can provide for industrial training is a determining factor in setting the course; that is, if a straight line ripper, for example, can not be provided, no instruction can be given on it.
4. Many teachers whose background of experience is almost wholly industrial have had little or no training in course making. They are not acquainted with the fundamentals of curriculum construction.
5. The school administrator sometimes is less certain of his ability to create an industrial course of study. What principal or superintendent has sufficient information to lay out a course for all of the occupations in which his industrial students are being trained? A study of the list of the occupations alone should convince the most self-confident administrator that he can not write all of the courses for an industrial school. Within the past year, trade-extension courses have been prepared for the Hadley Vocational School of St. Louis in applied mathematics, trade science, trade drawing and economics for the machinist; a two-year course in the theory of foundry practice; a course in beauty culture; a course in mill detailing; and one for power sewing machine operators. Courses are in preparation in boiler room operation, engine room operation, in apartment house maintenance work, and in elevator maintenance work.

Since it is virtually impossible to find one person so broadly yet intensively trained that he would be qualified to write courses for such diverse subjects as just mentioned, some adequate plan must be found for producing functioning courses.

The Federal Board for Vocational Education has advocated repeatedly that advisory committees, composed of men in industry, be part of the industrial educational setup. Such committees can be of



great value in carrying on an industrial education program. It should not be inferred that the selection of such committees—and there should be a separate committee for each trade—is sufficient. The members must have some definite task to perform.

The experiences and methods of working with a number of such advisory committees in St. Louis will be given, because concrete cases are more interesting and informative than theoretical speculations.

The work each committee was called on to do consisted of furnishing the subject-matter for a topical outline of a course which would have functional value for workers engaged in the trade or occupation from which the committee was selected. Lack of time prevented using the committees for the detail items of the courses.

Case 1. A committee of machine shop foremen and superintendents at the invitation of the school was formed to review the tentative list of machine tools, which had been arranged for the new shop of the Hadley Vocation School. The committee met with three representatives of the school—the director of vocational education, the machine shop instructor and the vocational teacher trainer. The list of machines together with a proposed layout of the shop was submitted for criticism. After a careful study, a few changes were made. The outstanding change being the recommendation by the committee of a gear cutting machine which the school people had not included because of its high cost and—so it was thought—small use in St. Louis. At a subsequent meeting, this committee reviewed the specifications for the machines. Some changes were recommended.

This case does not deal directly with curriculum construction, but the course most suitable for training boys and men in the machinist trade for St. Louis shops could not have been given had not the proper machines been provided. Indirectly, therefore, it dealt with course making. The other cases to be given pertain directly with the topic of this discussion.

Case 2. A year ago, a representative of certain metal working industries of St. Louis requested the public schools to put on a training program for machinist apprentices. A course of study, one planned for an eastern plant, was used as a guide in constructing one for the St. Louis industries. Some alterations and additions were made by the vocational teacher trainer. The course which was submitted for criticism to a committee of superintendents selected by the secretary of the St. Louis branch of the organization was approved. It was duplicated and distributed among the shops employing machinist apprentices. Classes are now following the course.

Case 3. A shop superintendent of a non-ferrous foundry asked the coordinator of the Hadley Vocational School if a course could not be arranged for foundry workers. The coordinator approached foremen and superintendents of several foundries on this matter and was able, without much difficulty, to form an educational committee to

work out a suitable course. The committee, made up of eight or nine men, met with the vocational teacher trainer. As soon as the committee understood clearly the situation and the contribution it could make, got down to business. Much discussion arose; some of it pertinent, much of it was not. Notes were made of relevant points, but not enough information was secured to outline a course. Near the close of the first meeting, each man was given a copy of the course for apprentice machinists—the one mentioned in Case 2—to use as a guide in his thinking. Several members volunteered to prepare similar outlines. These were received in due time and studied. Although some were very good, they were not complete, because each mentioned some item not included in the other outlines.

It was felt desirable to call a second meeting of only three or four men, because it had been noticed that the large committee was too difficult to hold to the work set before it. Four men who had contributed the most worthwhile material at the first meeting formed the small committee. Even this small committee spent much time in discussion. Considerable progress, however, was made. One member who was temporarily out of employment volunteered to spend a morning at the school on the problem. A tentative course was laid out, submitted to the small committee, revised in certain places, and submitted to the large committee for consideration. After a few minor changes had been made, it was approved.

The course is now being pursued by a group of about thirty-five foundry workers.

Case 4. The owners of several high-class beauty shops, being somewhat dissatisfied with the lack of theoretical training of their operators, asked the school people if some kind of an extension training course could not be provided. The group was asked to meet with the vocational teacher trainer, who, as in the case just described, wanted to know just what facts and training the operators needed. Notes were kept of each suggestion made. These notes, however, were stated in rather broad terms such as physiology, chemistry and anatomy. When pressed for more specific facts in these subjects, the one making these suggestions was unable to give them. This type of inability is quite characteristic of members of industrial educational committees. The members are not accustomed to think in terms of course of study outlines. The teacher-elect, for the class to be formed, who attended the meeting, volunteered to come the next morning and work on the outline. From her suggestions additional notes were made and from the two sets of notes an outline was prepared which was submitted to the committee for consideration. Except for a minor change, the outline was approved as submitted.

Case 5. The Hadley Vocational School will offer a two-year course in cosmetology this fall. The State Board of Health requires a minimum of 1,000 hours of training before a student may take the

State examination and since the school plans to offer 2,400 hours of instruction, it will be necessary to include additional subjects. A program of studies has been prepared and mailed to the members of the committee of shop owners. At the time of the preparation of this paper, committee had not met. Therefore, no report of its findings can be made.

Case 6. The school is well equipped with power sewing machines which at present are used exclusively in trade preparatory instruction. This equipment should be made available for trade extension training. With this idea in mind, the coordinator for girls' work was asked to bring together a committee representative of the garment industries to help in constructing a functioning course. Four persons indicated a willingness to serve. On the evening set for the first meeting two members appeared, one of the others was sick and the fourth member had been called out of town.

When the two members were informed of the purpose of the meeting, one member frankly stated that he could see no need for extension training for power machine operators. No arguments that were advanced in favor of the training carried any weight with him. As far as securing any cooperation, the meeting was a flat failure. It had a value, nevertheless, in teaching the school people that owners of large shops and general managers are usually too far removed from the workers to sense their training needs. Foremen, foreladies, and superintendents of small factories make better committee members. These persons are close enough to the workers to appreciate their difficulties and their needs. Since no progress was made, the procedure was changed. A tentative outline was prepared with the help of the day teacher who has recently served as a forelady in garment factories. This outline has been sent to members of a new committee for consideration. As in the preceding case, the committee has not yet completed its work.

Case 7. A course in mill detailing has been worked out with the help of a committee composed of expert draftsmen in planing mills, cabinet shops, and furniture factories.

Some of the facts learned through experience in working with industrial educational committees are presented.

1. Superintendents, general managers and executives of similar rank are usually too far removed from the worker and his job to be of real help in outlining courses of study in trade extension education. Shop foremen and *expert* workers can give and are eager to give the needed information.
2. Committees of not more than four members function better than larger ones in supplying the details for the course.
3. Large committees are helpful and desirable in criticizing the outlines prepared with the aid of the small committees.
4. If it is possible to place a tentative outline before the committee

at its first meeting, it will get under way quickly. There is, however, a danger that the committee will feel that the outline is not the result of any work it did, and, therefore, it may be only nominally interested in it; that is, the members may feel they are a "yes" committee.

5. The school representative must not take the position that he knows what should be included in the course. He must draw the items from the committee. He may ask if such and such an item should be included when he feels that the committee is overlooking it. All items must be accepted by him. His function is primarily to draw the material from the members and to arrange it into an outline.
6. Outlines of courses approved by industrial educational committees have proved exceedingly good advertising material for drawing students into the courses.
7. It is advisable to recruit the members of a committee from unorganized shops to prepare a course of study for men working in unorganized shops. Such a course, however, would not be acceptable to men in organized shops. In such a case, it is best to call in another committee, composed of organized men, and work out a second course.

Certain values accrue to the school through the use of industrial educational committees composed of men in industry. A few are listed.

1. Industry knows that the instruction will function in its shops. The instruction is practical and fits the needs of the employee and of industry.
2. Industry knows what to expect of the men who have received the instruction.
3. Industry will look to the school more and more for its supply of helpers, apprentices and new workers.
4. Industry will gladly support the school both financially and morally.
5. The school people tend less to become fixed in their ideas of what the course of study should be.

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## Making Contacts

ADAH HESS

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**C**ONTACT MAKING implies at least two objectives or a union of some sort. Your contacts as home economics workers may be classified as professional, social and semi-professional or social. It is difficult to pigeon-hole these contacts or to separate

them rigidly. I like to begin with the professional contacts, move from those into the semi-professional-social and then into the social ones.

Under professional contacts of course the first thing we think of are our professional organizations. I am not going to try to list these in the order of their preference, but naturally, of course, the first one we think of is our State Teachers Association, then follow the State Home Economics Association, the Association for Vocational Education and the National Education Association. Most of us automatically become members of our State Teachers Association. I do not know the procedures which all of the states represented follow, but I do know in our own state teachers are expected to be members of their State Teachers Association. In fact, in many cases they are not given any choice. The principal just suggests on such and such a date he expects the dues for the State Teachers Association and they are sent to the division secretary as a hundred per cent school.

I trust there is no one in the audience who is not a member of her own Home Economics Association. This is your real professional organization. It needs you and you need the inspiration and the help which it can give you. Some of us may feel it takes too great a slice out of our budget to be members of the various professional organizations, but what would you think of a physician who was not professionally minded enough to be a member of his State Medical Association and who was not interested enough in his profession to keep up-to-date with the latest procedures?

If you are teaching in a vocational home-making high school you should make contacts with the State Association for Vocational Education.

If my budget were limited and I could not belong to all of the professional organizations, I think I would leave joining the National Education Association to the last. However, if you can stretch your budget to do so, you ought by all means to be identified with the National Education Association. Home economics teachers as a whole are too prone to be self-centered and to be satisfied with simply belonging to their own professional organization.

Making Contacts implies more than simply uniting with the organization. You should not only be a member of the organization but you should actually take part, attend its meetings. If you are asked to serve on a committee, to act as chairman of the committee or serve as a delegate or in any other way to take part in the organization, you owe it to yourself and your school to do this.

Your school is another professional organization. Naturally, of course, you will be interested in the Home Economics Club of the school, but you should also be interested in making contacts with the organizations in Athletics, Music, Dramatics and other activities. The faculty meetings also should have a claim upon your time and interest. May I suggest that you do not be entirely silent, neither too

loquacious. I think it is always wise to remember that you secure more from a faculty meeting if you take part in it either by being a good listener or by giving suggestions or help than by simply being there in person and doing nothing whatever.

If your school has a Parent Teachers Congress, you want also to be an active member.

Another contact which is vitally necessary is that of professional magazines. You should take, and read, the magazines in your own field and in the general education field. The professional magazine of the American Home Economics Association, namely, the *Journal of Home Economics*, is giving more and more space and time to the problems of the secondary teachers of home economics. Another way in which you can make contacts with the magazines is to write for them. I know very definitely that the *Journal of Home Economics*, *Home Economics News* and *Practical Home Economics* are anxious to secure reports of practices or procedures which have been successful and the description of which will help other teachers in the field. You may be interested in knowing that the *Journal of the National Education Association* has since February run three articles dealing with home-making education.

Other professional contacts are those of summer schools, extension courses, and home study courses. If you happen to be teaching in a town which has a university or college, you should know about this college or university, the type of courses that are offered, and should also visit it. You ought to have a friendly interest in the college or university in your school town.

We now come to those organizations which cannot be accurately defined as purely professional or purely social. They are such organizations as these: the alumni organization of your school, the American Association of University Women, the Business and Professional Women, The Household Science Clubs under the Farmers Institute, the Home Bureau, the 4-H Club work, the community nurse, the Red Cross organization in your community, Home Makers Specials or other activities connected with the homemakers or the women in your community. Just how intensive your contact with all of these various organizations should be will of course be determined by the number of organizations in the community, by your own interests, and by the community in which you are working. You should, however, have a speaking acquaintance with all of the organizations in your community which have to do with home-making or with women, and you should have a familiar or closer contact with several of them.

When I think of the social contacts that one should make in a given community my first one, of course, is always the parents. Sometimes the teachers say to me, "It is so difficult to become acquainted with the parents of my students!" "I am busy practically all of the time." "They live out in the country," or some other reason. You

know the type that teachers give. I see no reason in the world why you should not call upon the parents of your pupils; make your calls short and interesting. You can call them up by telephone, invite them to the school, exchange recipes and ideas. You can observe your girls and by the use of school questionnaires or asking questions you can learn a lot about the women and parents in your community.

One of course should become acquainted with the industries and stores in the community. She should become acquainted with the social organizations such as the Woman's Club and the political organizations.

One ought also to identify oneself with the church of her affiliation. You should have a real part in the community, take part in the activities of the church and the community and above all avoid criticizing local peculiarities. We find that the smaller the community the more often one finds local dissensions or squabbles. Here is a place you can avoid contacts. Stay on the fence. An old uncle of mine always says, "You cannot be hung for what you haven't said."

Home economics teachers should also make contacts with the local newspapers. Let them know what the home economics department in the school is doing.

What I have been trying to say is that we as home economics teachers should become a real and vital part of the community and the school in which we are working. We must remember that good home economics teachers cannot succeed in their work and be souls like stars that dwell apart in a fellowless firmament.

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## The Relation of Art to Printing

T. E. SPENCER

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St. Louis, Missouri

**T**HE man who is to talk to you about art in its relation to printing is neither an artist nor a printer. How then, you think, does it happen that he has a place on our program?

The answer is this: You are holding your Annual Convention this year in St. Louis. The chairman of the section devoted to the art of printing requested Mr. Backus to provide a local speaker to talk to you about printing. Mr. Backus is an instructor of printing in the Hadley Vocational School, of which your speaker happens to be principal. He knows that I place a very high estimate upon the educational training possibilities afforded by this art.

Occupations in which men engage differ very much from each other in the training value they offer as a part of the curriculum of a vocational school. It has been found that some useful occupations by which men earn a living are carried on under conditions which cannot be reproduced within the walls of a school building in such

way as to afford opportunity for even elementary training in those arts as part of the school curricula.

But the art of printing is peculiarly well adapted for organization into a school curricula, providing the necessary equipment is furnished. In any city of considerable size the printing required by the activities of the Board of Education, through its administrative offices and through its different school organizations, provides a wide opportunity for securing work necessary to be done in the printing classes. Since the equipment is purchased with tax money secured from general taxation to which all citizens contribute, and since the products of the school printing plant are to be used in the administration of the schools themselves, the necessary printing production work can be secured for training in sufficient quantity without a high per capita cost of instruction. In fact, if properly conducted, the printing activity of the school will save money to the taxpayers. The Federal Board for Vocational Education has estimated that more than 96% of the training required to make a printer's devil into a journeyman printer may be efficiently done in a properly equipped school printing plant.

This is why we are particularly interested in the printing activity at the Hadley Vocational School.

We believe that the students who are to be given this training in our school should be carefully selected. Not every boy who has a "hunch" that he would like to be a printer should be allowed to waste his time in pie-ing type in the print shop. Some system of selection must be put in operation; some sort of screen must be used to separate those who should not be admitted from those who may be admitted. The fineness of this screen is of considerable importance. Possibly, it is of as much importance in the selection of students for the printing class as it is in photo-engraving, when a superior quality of work is desired.

We admit students to the Hadley Vocational School when they have finished the eighth grade in the elementary school, but during the first year in the Hadley no student is allowed to make a choice of his subjects. He is given a required program which he is to follow. At least half of the day is spent in subjects of the usual high school curriculum of general education. Part of the day only may be given to try-out courses in other subjects. It is during this first year that applicants for the printing department should be carefully observed, and carefully tested. I believe that one of the best ways of testing a student's interest in printing, as well as judging of whether he would likely sustain the interest in printing if admitted to the course, is to give him a course in the history of the printing art. The novice at printing should learn much about the history of the craft.

He should be shown fac-similes of the lettering done by the hands of the old workers in the monasteries, from whose work the early printers took their inspiration. He should learn about calligraphy,



which preceded printing. Then, using fac-similes of type and of copper-plate printing, the student should learn of the development of the craft. He should learn of its beginnings in Germany under Gutenberg and Fust, about 1440. He should learn of the progress made by Ulrich Sel at Cologne, a quarter of a century later, and of Nicholas Jenson and his contributions to the craft. He should learn of William Caxton, and especially he should learn of John Baskerville.

I am inclined to the belief that the life and activities of John Baskerville alone afford a reliable test of the interest in printing a novice may have. When the student applicant for admission to the printing department of this school has learned that there was once a boy named John Baskerville, born about 1706 in a small parish in Worcester, England, who at the age of seventeen entered the service of a clergyman as a footman; how this clergyman was interested in the education of the members of his congregation to such an extent that he conducted a free school for their education; how he soon found that this new footman of his was no ordinary servant, but even at the age of seventeen, was a skillful penman; how he released him from his menial duties as footman and made of him a teacher of the art of writing to the young people of the parish; how it was by this means that young Baskerville became interested in letters and in lettering, and although many years passed before he actually applied that skill and knowledge to the making of type, still it was the accident of being called upon to teach writing and lettering to the youth of the parish that laid the foundation for Baskerville's contribution to the art of printing—when the student has learned that much his curiosity should be aroused.

The student will be led through the biographical story of Baskerville; how his reputation as a teacher of writing secured for him remunerative positions in other schools; how he later applied his skill in lettering to the cutting of letters upon tombstones; how his versatility and ingenuity and his growing ambition led him into the remunerative japanning business in which he manufactured highly enameled painted snuff boxes and trays with such artistic skill as to secure immediate prosperity. The student will be interested in learning the ingenious way in which Baskerville discovered the trade secrets of a competitor by the name of Taylor, and was able to produce goods so far superior to the Taylor product, that the man who started as a footman soon found himself in possession of sufficient fortune to warrant the erection of an imposing house at a cost of six thousand pounds—a house and estate which he called "Easy Hill." The student will be interested to learn that Baskerville, a man of middle age with ample fortune and a profitable business, then turned his attention to the designing and creation of a beautiful style of type. Baskerville wrote, "Amongst the several mechanic arts that have engaged my attention, there is no one which I have pursued

with so much steadiness and pleasure as that of letter founding. Having been an early admirer of the beauty of letters, I became insensibly desirous of contributing to the perfection of them. I formed to myself ideas of greater accuracy than had yet appeared, and have endeavored to produce a set of types according to what I conceived to be the true proportion."

The student will learn that having produced a superior face of type letters, Baskerville realized that something else was to be done. He must provide a better quality of ink; he must provide a better quality of paper, and press-work. So it was that Baskerville plunged into his new profession with that energy and judgment which was characteristic of him.

I have been thus sketching some of the points in the career of Baskerville to indicate what use might be made of the career of Baskerville to test the interest and taste of the student for the printer's craft.

The study of the history of printing should, of course, include the career of many others—William Morris among them, Cobden-Sanderson and Emery Walker of the proprietors of the Riverside Press and DeVinne Press in America.

The study of the history of printing pursued by the student will, of course, be made interesting and definite by the presentation of facsimiles of printing done by the various type and letter forms produced by masters of the craft at different periods in its progress.

It is during this year of probation in the school that we make it clear to the applicant for admission to the printing department that he will be expected to study printing as students study other graphic arts. That high attainment in printing will be expected of students of printing just as it is expected of painters, draftsmen, etchers, engravers, illustrators, for we should not be satisfied in our school of printing to train only for the lower levels of the craft. There will always exist the necessity for certain kinds of work that we call unskilled labor. There will always be hewers of wood and drawers of water, and diggers of ditches; for we shall not probably be able to invent machines automatically adjustable to do all of such work for us. So, it is probably true that the great bulk of printing will continue to be done by workmen manipulating machines.

In a highly skilled trade such as in the printing craft, it is essential to introduce and to maintain an exceptional standard of intelligent and practical skill. In the craft the scope of the work is so wide that almost every type of natural ability can be usefully employed, whether mechanically manipulated, artistic, or administrative.

But there will be a smaller portion of the work done by artisans and still a smaller part of it done by artists. It is the duty of those in charge of printing schools to hold before all of their students the goal of the highest, to qualify as many as possible to enter the com-

pany of the artisans and the artists in the occupations of printing. During all the years of the student's training in the school, we should emphasize the high character of the printing craft and the high responsibilities of those who undertake it and who expect to succeed in it.

After the applicant has passed successfully through his first probationary year and has been admitted as a full-fledged student of the craft, he is expected to follow the prescribed course of training. What we call associated art is part of his training.

We are not perfectly sure that we are following the best possible procedure in our teaching of this associated art for printers. Our procedure is based upon certain opinions or beliefs which we are accepting as principles in our teaching. These so-called principles I may state in this way:

The printer's craft has been influenced by certain principles and rules of art since its beginning. The principles of both art and craft—of both means of expressing human ideas and creations—had their origin in human nature itself—in the necessity for harmony that inheres in human nature, and is the seed of art principles.

Printing is not an art in the sense that poetry, painting, sculpture are arts. In printing there is lacking that idealistic quality . . . what Wordsworth and Ruskin and Rossetti meant by a certain heightening effect upon the human soul that is the very essence of true art.

There is in the limitations of the printing craft small opportunity for an artist to express through it his personality, his appreciation, or his interpretation of a beautiful thought, or of a thing of beauty which shall be a joy forever.

Since printing is 99/100 utilitarian, it is essentially a craft. The best that craftsmen can claim is that by refinement of its processes and the discriminating application of art principles, and of scientific discoveries, there may be produced occasional pieces of printing that may be recognized as works of art. This is claiming for the printer's craft only what appears in the work of the woodcarver, the wood engraver, the silversmith, repouse work in metals, and occasionally an inspired cabinetmaker.

I would have this taught and thoroughly impressed upon the minds of all youths who remain for a time in the printing classes of the Hadley School. It seems to me that what is known in our Hadley School curriculum as Associated Art for Printers ought to have for its object an understanding of and sympathy with the art principles that have a relation to printing, to kindle in the hearts of our boys a feeling for the finer things possible in the craft, and discrimination in the application of those principles.

The chief principles and rules of art are applicable to the printer's craft, but in varying degrees. Drawing, composition, harmony, bal-

ance, proportion, perspective, color, tone, light and shade, what the artist calls values—these are qualities of graphic art that apply to printing. They apply to printing in varying force—chiefly according to the nature of the craftsman who applies them to the printing art, according to his comprehension of their use and relationships to what he wishes to express through his skill, but especially according to the cultivation and refinement of the craftsman's own personality.

Just as, in a work of art the essential quality is not truth of representation but truth of idealization, so in the finer productions of the printer's craft, printing of power—power to attract and please the eye of those who appreciate artistic things—there must be found evidence of esthetic feelings and treatment.

The laws of pictorial composition apply to the arrangement of display type in such way as to secure beauty. Just as the painter secures balance and unity through corrections, and tests, and scrutiny, and repeated alterations, so the student of printing must balance his composition by wise choice and skillful arrangement of types, the correct distribution of white space and black ink, or color.

The first task of the student of printing is hand composition of type. This soon becomes mere drudgery unless in this primary proceeding, the setting of type, it is preceded and accompanied by instruction concerning what kinds of type ought to be selected to harmonize and to express ideas intended to be conveyed through the use and arrangement of type.

The principles of art that relate to color apply with force to the printer's craft. For him, black and white must be considered colors, since much of the power and beauty of the printed page is the result of the right apportionment of black type and white paper. The student will need instruction in light and shade as they affect the legibility and beauty of the printed page, before he proceeds to the point where he must consider "color" in its meaning applied to the tints shown in the spectrum.

The student of printing must, of course, learn much about color, and here the teacher of art will be most helpful, as will also examples of fine color printing. He may be led to discover what colors are gay, flimsy, flippant; and what colors are quiet, subdued, dignified; what colors have depth and beauty inherent in them; what colors add to the motive of the printed page and mean something more than merely exciting the color sense.

Having thus stated some of the so-called principles by which we justify our requirement of Associated Art for printers, I ask Miss Gleyre, who is in charge of that part of our work, to explain and illustrate our procedure.

# Linoleum Block Printing

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**I**N RECENT years we have seen a growing interest and an increased use of the block print in both school and shop. The art of block printing is an ancient one. In fact, it is like a golden thread that ties the past to the present. The Egyptians centuries ago knew how to make prints and the Chinese, long before the Christian era, were printing from blocks. In the Orient, we find the Japanese bringing the art of block printing to such a high state of perfection that their prints are known as art treasures throughout the world. And as we look back upon the history of printing, it seems probable that the introduction of block printing into Europe helped to bring into being the invention of printing from movable type.

Broadly speaking, we might group block cutting into three distinct eras. In ancient times the block was the simplest, possibly the only way, in satisfactorily duplicating in an exact manner an impression, design, or character. In a much later period, the era of block engravers, the block was used to interpret works of art in terms of line and tone. With the passing of Timothy Cole we saw apparently the closing of the era when the marvelous skill of the engravers gave us cuts now easily produced by the photo-engraving process. During this period when works of art were reproduced in the black and white lines of the wood block, the block was thought of as only a medium for the engraver rather than a medium for the artist.

In the present period, which began with the advent of photo-engraving, we find the artist turning to the block as an avenue for the free expression of ideas. With the block playing a new role we also find a marked change in technique. No longer do we have tints and tones limited to the microscopic line technique. The artist uses whatever method of line and mass best expresses his thought and mood. Out of wood block art has come the making of linoleum, rubber and composition block prints. These newer materials are softer and therefore more easily worked. With the appearance and use of these softer materials block printing has found a place in the school curriculum.

The process of making a linoleum cut is a simple one. Basically, it consists of placing a design on the linoleum and removing the non-printing areas. The printing likewise may be the simple process of coating the carved block with color and taking an impression on a suitable surface. There are, however, certain technical details in the cutting and printing of linoleum blocks which must be observed if satisfactory prints are to be obtained. For instance, the design must

be reversed on the block. This is especially true with designs containing lettering. The design may be drawn in reverse upon the block but the beginner will find it a simpler process to make a reverse by transferring his design either by rubbing or the use of carbon paper or by pasting the drawing on the block if the drawing has been made on transparent paper.

The cutting of the block also has certain points which need to be observed to make the block print well. Obviously the cutting may be done with either knife or gouge. The type of cutting tool will determine the character of line in the design. It likewise controls the method of holding the block and the direction the tool takes in producing the line. Whatever the cutting implement may be, no lines should be undercut. To produce clean prints it is necessary that all non-printing areas be gouged out deeply. The quality of line will be determined by the accuracy with which the cutting is done, that is to say, a ragged line will give a ragged print.

When we come to printing the linoleum block we may be satisfied with a single rough impression made by hand or we may desire a print calling for all the skill of a journeyman printer. We may have to make our prints with a copying press or we may use a regular printing press. Or, we may have to step on our block as I have done in the block printing of fabrics. When properly rigged up, the old clothes wringer will do a fair job. None of the processes involved in cutting and printing linoleum blocks is too difficult, however, for ordinary school practice. In fact, the youngster in the third grade will derive considerable pleasure in making prints from his block. Such a block may consist of nothing more than a piece of inner tubing cut to design with scissors and mounted on a scrap of box material.

Before attempting a block, it is necessary that careful thought be given to the design. This is the most difficult part of the problem. All too frequently the design is slighted in order that cutting and printing may be done. Pupils get a thrill in seeing their designs duplicated through printing though the design may not have been worth the time it took to transform it into a block. To set a definite problem that will have a practical application will often create a desire on the part of the pupil to produce something worth while. Much of the preliminary experimenting with line, mass, and arrangement can be done by using a shoe-tipped pen. Such pens prevent narrow or fine lines which cannot be cut successfully. The brush is also a good implement in the development of designs. Using white ink on black paper gives a good representation of the finished print. Careful studies should always be made before actual production of the block.

A problem confronting the teacher in the teaching of design is the gathering of source materials. The teacher, like the commercial

artist, should acquire a good clipping file or "morgue." Actual prints which may be studied carefully are an inspiration to many students. Such studies often give an insight into methods employed by an artist in achieving a given result. Another source of profitable study is the interpreting of photos and other pictures in terms of black and white. Students soon learn to work in masses or poster style rather than in line. When the line is used it should play a significant part in the print. Naturally there are many ways of interpreting an idea and there are as many ways of rendering a subject as there are artists attacking the problem. The point for the teacher to remember is to "lead his flock into green pastures," to stimulate his pupils into doing creative or independent thinking. Allow individual interpretation and reward in the way of happy pupils and gratifying results will not be withheld.

Block printing not only affords an excellent medium through which design may be taught but it offers a means of giving concreteness to the teaching of color theories. Experiments in color combinations can be executed easily with a set of tint blocks cut from linoleum. To print the same blocks in different colors and upon different colored stock will do more to convince and teach a pupil fundamental facts pertaining to color than the reading of many books. Such instruction paves the way for an appreciation of good color in good printing.

To print blocks in color opens many possibilities for fine creative effort. To design a set of blocks, using the minimum number of blocks and yet producing a maximum number of color combinations, requires considerable thought and foresight as well as a knowledge of the changes which will take place when one color is superimposed upon another. The problem also varies as we use varnish inks, water color inks, tempera, or oil colors. The problem may be varied by the method of printing our colors. For example: we may cut many blocks or few or even one with which to get our range of color. Obviously when we use a single block the color is applied as desired and the resulting print is the only one of its kind. This method is somewhat analogous to the printing of an etching.

Mention has been made to the use of colored papers and their effect on colors. Color in the paper is not the only factor to play a part in the final print. The texture or substance of the paper itself affects the appearance of the print. For school purposes blotting papers, newsprint and construction papers serve well. For work where the matter of strict economy is not such a powerful determiner book papers, certain drawing papers, and, best of all, the Japanese papers are to be chosen. The essential points in choosing a paper are its texture and absorbing qualities. In color work the character of the print is distinctly changed by printing on an absorbent paper or using a glazed paper, the glazed paper being, under most circumstances, entirely unsatisfactory.

Paper is but one medium upon which we may print our blocks. For those interested in craft projects, the printing of textiles will offer a wide range of possibilities. Wall hangings, drapes, dress fabrics, and numerous other problems will suggest themselves. In the printing of fabrics, the use of crayon to supply the color should not be overlooked. To set the color of the crayon in nowise impairs the printed portions. Such fabrics may be laundered when reasonable care is exercised.

The teacher who is willing to exploit block printing will be surprised at the ease with which definite correlations may be made with other subjects. For the student in printing classes, block printing of course becomes a most useful adjunct in working out his printing problems. It would not, I believe, be asking too much of every printing student actually to design, cut and print some blocks. The curriculum for our printing majors requires that the course in block designing and cutting be taken. The results have indeed been gratifying, especially with those who became printing teachers. It has given a quality and a "touch" to their work which would have been impossible without the illustrations, cartoons, decorative elements and color blocks cut from linoleum.

I recall one who has printed the school yearbook using linoleum blocks for all of the art work and tint blocks around the halftones. Others make use of the linoleum cut in the school newspaper. Still others produced school calendars. These were run in several colors from linoleum cuts. Handbooks, programs, cards, posters, and various other problems are being solved through the use of linoleum cuts. The difficulty of supplying the school print shop with special ornaments, tint blocks, accessories and large type is quickly settled by the printing teacher who can do a little designing and is willing to spend a few minutes in converting his designs into linoleum blocks.

From the school shop let us step to the commercial shop. Do block prints have a place upon a commercial plane? A brief survey will reveal a greater use commercially than one might suspect. The block print runs the whole gamut of printing from the cheapest program cover to the art print treasured by the collector. The skill of cutting may range from the simple tint block to the remarkable blocks by Dore and Cole. The types of technique and content are as varied as the imaginations of the artists doing the blocks.

It appears that the block is exceptionally well fitted to book work. We have an obvious harmony in printing surfaces. The physical limitations placed upon book illustrations seems to fit the nature of block print art. It is therefore not surprising to find the virile black and white illustrations or decorations in many of our modern books. In fact, we have had, in recent years, complete novels through the use of block prints only. The story was carried on so completely from print to print that type would have been superfluous. Books using



the block print have had even a greater popularity in France, Germany, and other parts of Europe. Europe has been using the lino-cut much longer and possibly more effectively than America. Some years ago England produced Baskertype material, a kind of linoleum material for block purposes. The pen gouge is evidence that Germany appreciated the needs of the block cutter seeking an inexpensive tool.

From time to time some striking advertisement or cover appears in which the art work consists of well executed linoleum or composition blocks. Recently one of our leading printing journals had a cover printed from a set of so-called rubber blocks. The journal saved money on this job and had the added advantage of being able to use a rough texture cover-stock which would have been crushed with the ordinary zinc etching. Hand-engraved blocks for commercial use are now available through firms who specialize in this line of work.

These composition blocks have certain advantages, such as lower cost, less make-ready, and a delicate "kiss" impression. With reasonable care, these blocks have a fair length of life. One block that I cut for a cover has stood better than 60,000 impressions on a cylinder press. Added to the above advantages we find that the linoleum block and blocks of a similar nature give a depth of color that is difficult to obtain with the metal or wood block. The resiliency of these softer blocks prevents that disagreeable mottled effect so noticeable in color work where the "squeeze" on metal plates has been considerable.

In the *Inland Printer* of February, 1932, Frank Adams, the inventor of Baskertype material, says, "I venture to think that many more printers would find the installation of the linoleum-cut process as a part of their general equipment an exceedingly good adjunct. For speedily prepared background tint plates, etc., there is no other medium which can be so quickly prepared and will give such all-around good results as will linoleum cuts."

"I would further claim that the modern linoleum cut gives a better finished result than most other printing surfaces. Wood and also metal plates require an amount of pressure which tends to break down the surface texture of the paper, carrying the ink down to the body of the paper and thereby losing the value of such a surface."

Now if I may return to block printing as a school problem, I should like to suggest the experimental angle. We have been making block prints pretty much the same way for a long, long time. Can't we add a new twist to an old story? Would it kill all the historical romance if we were to cut a block by the sand-blast method rather than with a knife? Would our blocks be any the less artistic and good printing blocks if they were cut by guiding an electrically driven burr over the surface instead of removing the surface by pushing a gouge through it? These are new and modern devices, but would they really kill the artistic spirit that bids fair to blossom in this land of ours? I think not. If our arts and crafts are to be of significance in

the modern social order, they cannot hold themselves aloof from modern materials and modern methods and modern uses.

I am interested in the so-called general shop movement. Experimentation is an important factor in that set-up. Printing often is a unit in the general shop. Why not do a little experimenting in the making and printing of block prints? What objection could be raised to developing a new and better method of making transfers? Would the block be less a block if the transfer were made photographically?

Who has not had troubles in registering his color blocks? Would it not be an interesting experiment to compare methods of registering blocks? What should prevent one from trying to produce a simple but effective registering device for the various types of printing methods?

What printer has not had his share of troubles in printing on certain materials? What should the student know and experience in printing on materials other than paper? If he cannot vary the substance to be printed, can he vary the materials of his tint blocks? Can a pattern be obtained in tint blocks? It is done on metal, why not in block printing materials? And so we might go on with the story.

Knowledge of the fundamental processes must, of course, be had before any departure should be made, but let us not be so dogmatic as to say that it must be just thus and so and no other. Let us encourage skill and ingenuity and, above all, let us develop careful workmanship and creative effort. Out of such training will come an appreciation for beauty of line, mass and color, be it applied to a fabric, a print, or a building. Let us not fail to see that our problems require the making of decisions which demand judgment, selection, arrangement, and application. These things develop good taste when properly guided. And finally, I should commend the art of block designing and cutting as contributing to a proper education for leisure. This art has its cultural aspects and offers great opportunities to indulge that desire to create. Certainly one who is acquainted with the fine contributions of the past and can organize and present his thoughts in a harmonious and attractive manner will be an appreciative consumer, if not an expert producer. And to be an appreciative consumer in the present social order is indeed an important thing.

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## The Emotional Life of a Child

DR. FRANK D. SLUTZ

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**F**ELLOW TEACHERS: I know that it is unnecessary for me to say in discussing this topic of the "Emotional Life of the Child," that all of us now believe that we are not teaching any subject at all. We are teaching children. We believe that; I hope we do it.

And that is why I want to talk to you about this subject.

I have a boys' camp. Mrs. Slutz and I have spent our summers for years in Minnesota with fifty boys. That is my psychological laboratory, and we have in that camp a splendid shop outfit, and we believe that we have been able to do more for the inner lives of boys in the camp than we ever were able to do in formal school work because there is no time when a boy is so suggestible as when he is busy at something he likes to do.

That is a sound psychology, and you people who deal with activities instead of with theories when you teach children, have them in the mood and have them in motion—and motion is a better word than mood; I take it you have them in motion—to touch their emotions, and that is why I want to speak to you intimately about the emotional life of the child.

I think you have a wonderful chance to reach into that emotional life and change it. I hope you will not miss the chance.

The first thing I should like to say is this: that every child is very much like an iceberg, with one-eighth of himself above the academic line where you can see and know him; and seven-eighths of himself below the academic line. He has long, jagged spurs and spars beneath the surface which the report card rarely touches. The report card goes home with something about the visible one-eighth and the real things in that child's life occur in the submerged seven-eighths which the report card does not scale, but the teacher must take that seven-eighths into consideration.

We have a word in school which we call "discipline," and we have a phrase, "disciplinary troubles." Everything is going along in a lovely fashion, academically, and the lessons are being recited and learned, and then suddenly there is a problem in discipline.

What is a problem in discipline, whether it occurs in the shop or in the school room? It is this: a clash between the emotional immaturity of the child and the emotional immaturity of the teacher. That is what disciplinary problems are.

I am wondering if we can't, by approaching this seven-eighths of submersion, both for ourselves and our pupils, do something that needs doing very much indeed. I know that you could duplicate every case study that I report this morning, perhaps more interestingly than I can recite them here, but I should like to tell you very briefly about some case studies, and then build some principles on these cases because I tell you again, you people who deal with children in activity have a great chance.

Physical education teachers and manual training teachers, and teachers of printing and the arts, as I have met them as an administrator, have a way with children because of what they teach which the dear teacher who teaches Latin or grammar does not have. I don't mean to utter a diatribe against a language; it has its purposes, but the students don't seem to be alive to that bit of the curriculum.

Now, to take a few cases. I remember David Seabury told the story of a boy who was brought one day to a scout camp by the teacher of his private school and that teacher said to the scout master, "He is a nuisance, a trouble-maker; we can't manage him."

I think that is a horrible confession.

The scout master said, "What does he like? We don't want to take him without knowing something about what he likes."

"He likes nothing. That is the trouble. He doesn't like anything, and you can't reach him."

"Oh, surely," said the scout master, "he likes something."

"Well," said the teacher, "I guess he does. He likes dogs."

"Good," said the scout master. "We will take him on. We will start right there."

This had occurred in the boy's life. About four nights before he was brought to the scout master he and some friends of his had climbed out of the window and burned a neighbor's barn, and the father couldn't get a word out of the boy about why he did it. Fathers aren't always successful about things like that. The reason is that they talk all the time and don't give the boy a chance.

The teacher was nonplussed, and brought him to the scout master and he took him.

The scout master said to the boy, "We have a pair of collies. How would you like to take care of them?"

You will notice he didn't say a word about the barn. The boy began with the collies. He was delighted with the dogs. The more he saw of the scout master the better he liked him, and one day before very long he paid the scout master the highest compliment that any child ever paid any teacher. That boy said, "I want to tell you something about that barn," and he wasn't asked to tell it.

"Well," said the scout master (he had been anxious all summer to know), "I wondered about that barn a few times."

The boy said, "Well, that man was mean as poison to an Airedale dog he had. We fellows used to feed the dog on the quiet; and it got so bad over there that we couldn't stand it any longer, and I got two other fellows and we went at night to get that dog. We forgot to take any flashlight. We had matches. It was a long, hard job getting the chain off the dog's collar. Finally we got it, after using four or five matches. We were in a hurry to get away, and those matches weren't out, and that barn burned, but I was after the dog."

You see, according to the French proverb, "To understand is to forgive." An emotional problem with that boy that the teacher could not touch at all was touched by the sympathetic scout master.

In Dayton not long ago, in one of our high schools was a splendid girl who began to slip in her school classes. Some started to chide her for this slipping without knowing why she was slipping. Then one splendid woman began investigating and found out that through the

long, weary months when the father had had no work, the mother had broken, and she was in bed, and the father was jobless and they were too proud to tell anybody, and the girl didn't have enough food and was trying to be a mother in that household and hold together in the home the little tots and to get them off to school. She had a terrible burden and she couldn't remember her binomial theorem. An emotional problem, and not at all an academic problem, which couldn't have been solved at all except by an emotional touch.

I won't tell you what city this occurred in. It was not St. Louis, but I think some of you are here from the city in which it did occur.

A fine boy who is very musical and plays not only in the school orchestra of the high school where he attends, but also in a splendid musical organization, is a little tardy in getting from one thing to another. I know quite a number of boys and girls who run on slow gear that way. He does; it is a little hard for him to get from one activity to another quickly.

One day he had to take part in a school play. He had an embarrassing part, he had to wear a dress and a sunbonnet; he had to take a lady's part. He was slow in getting from that play to the next class, but because he was so often slow, the teacher in the class to which he was again tardy became angry. The slownesses had been accumulating, and this particular slowness broke the camel's back, and the teacher told the boy to report to the principal. He went to the principal, there was a row, and the principal said, "You may go home and stay two days."

I was in that home the very day of this trouble, and the mother was disturbed about it, and the boy was unhappy; things were all messed up because an emotional problem was handled in the wrong way. Such mishandling goes on all the time. I think we ought to be ashamed of it.

I remember a little girl in the City of Dayton, a little thing in the junior high school. One day she came and slipped her hand into the hand of the big, six-foot principal who was the head of that junior high school, and said, "Will you come with me, sir?" One of those delicate bits of trustworthy attitude on the part of a child that are worth a million dollars to a teacher. That great principal said, "Certainly I shall go."

He didn't ask any questions; he went; somebody needed him. She took him to a box car standing upon a switch outside the city limits, and in that box car was a man sitting with his face in his hands in great grief, and on a dirty pallet in the corner was a woman terribly ill with convulsions. This little girl, this little daughter, had taken this principal to see that so-called home, and the principal, knowing he could not do anything because they were outside the city limits, over in the county, acted quickly. He ran down the track and said to

an engineer, "Don't ask any questions, but please back up, for goodness' sake, and pull that box car within the city limits, will you?"

The engineer was nonplussed; he didn't know what might happen to him, but he backed up and took the car just far enough to get it into the city. Then the principal telephoned the Bureau of Charities and relief was provided because a little child had been willing to share an emotional problem, an outside of school problem, with a man she trusted, because he was the right sort. That is the kind of thing we are meeting all the time.

I am almost through. I want to tell you this one more illustration. I hope it will be as interesting to you as it was to me.

We had a lovely boy in camp, a lovely black-eyed boy. When he was good, he was very good, but when he was bad he was horrid. On his application blank there had been no previous warning of his horridness. Sometimes camp applications don't tell you all you would like to know. I knew his father and mother, and the upper waters of the home seemed very placid. We took this boy to camp. Oh, he had a terrible temper. I never saw anything like it. He has reached down to the ground many a time, picking up anything he could get his hands on, saying, "I will kill you." I never saw so angry a child.

About the fifth day after he came to camp when he was undressing I noticed he had a long, ugly burn, a great scar. I said, "Where did you get that?"

He said, "I fell into a bonfire when I was four years old. My folks fished me out."

I knew why he had a temper. He had been convalescent too long in the home, and the parents had given him everything he wanted when he wanted it, and he learned to demand everything he wanted when he wanted it, and continued to do so. Therefore, he had a strong, ugly temper.

I saw immediately the trouble, so my partner and I began to work with him. Through four summers we worked with him, never discussing it with him when he was angry, never chiding him. When he was angry he had on an armor thicker than a battleship's armor against all we might say. When he was angry he was inside the conning tower and the Big Berthas were all out. You couldn't get inside that armor when he was angry, so we ignored him. But when he was fine, he was very fine. Then we would sit down and my common phrase with him was this: "A temper is a glorious thing, lad, but learn to drive it. Make it pull your load; don't let it kick the dashboard over."

I made one mistake, I used as an example a horse and buggy in an automobile age, but the lad got the idea. I remember during the second summer as he was gradually reconditioning himself and making this temper work for him, one evening during that second summer I was going to read a story to the boys at assembly time. I chose a story

that I liked, and therefore I thought that everybody should like it. Did you ever choose something interesting to you, and then become angry because your audience did not like it? I did.

Those boys shuffled and shuffled; my story wasn't going over. My ego began to be deflated, and I began to be angry because my choice was poor. Instead of saying, "Good-night, boys," and letting them go, I jumped all over that group of boys, rhetorically, because they didn't like my story. Then I dismissed the assemblage and told them to go to their cabins.

Then I went and walked along the pier to cool off myself, because I was pretty hot.

Soon I heard somebody coming behind me. Here came my little black-eyed fellow to me; he thought I needed help. He laid his hand on my arm and said, "Prof, a temper is a fine thing if you drive it; don't let it kick your buggy to pieces; make it pull the load."

At least he had gotten his lesson. I got mine, too; he wasn't doing that for the sake of being facetious; he was doing it in the name of friendship. He will be back next summer for his fifth summer in camp. He has his trouble controlled; since then I have tried to control mine—in Charley's presence—but the whole problem was an emotional problem, not an intellectual problem at all, growing out of illness and coming over into the emotional life to be handled in the right way, with the proper technique.

I don't know that I care to go very much farther in the way of case studies. I think I shall tell you one more if you aren't weary. This one you probably know because it was told quite freely over the country, and the gentleman who reconditioned this boy may be in this room. I wondered as I sat in this room if he were present. If he is I should like to meet him. I won't mention his name. There is a likelihood that several men may come up and say, "I had a case just like this." I hope you do.

Let me begin by telling you that on a certain evening the report card was being discussed at home at meal time, the poorest time in the world to do so. Report cards ought not to be opened at meal time. There were the sisters and brothers and this lad; his report card was poor indeed. There he was, being compared negatively with his brothers and sisters, and along with his card there was a note from the teacher, saying, "I think you will have to come and take your boy from us. You must send him to the reform school. We can not do anything with him. Won't you please come to the school tomorrow to see about it?"

And the father went to see about it. He talked it over with the principal and the principal said, "I think this boy will have to go. We have exhausted our wits on the case."

Then he bethought himself and remembered a man who might possibly handle that boy. He got in touch with that man in the public

school system. I will call him Mr. F. Mr. F. said, "Send the boy over. Don't let him go to the reform school. I will give him a trial."

Incidentally, the boy was smutty, rude, ugly, incorrigible, the worst little wildcat he ever saw. This man tried all of his devices, but didn't seem able to get anything done. Then one evening after school closed, this boy stayed. He said, "Say, how much do those crosses cost you put over dead people in the cemetery?"

The teacher said, "What do you want to know for, lad?"

"I asked you how much they cost."

Most teachers would have said their authority would not stand for that. This teacher was too wise. He said, "I suppose they cost so-much. Would you like to make one?"

The boy said, "Yes."

"Do you want to make one in the shop?"

The boy said, "Yes, but I want to make it before and after school when there is nobody around."

The teacher said, "Why, certainly; you can come as early as you wish. You may have the chance to work, and if I can help you any way, let me know."

"Don't want your help; I want to make it myself."

So he went at it, and made this cross and painted it, and one day when he had it almost finished, he came again to the teacher and said, "Will you go with me after school?" and the man went along, again happy that he was being taken a little more deeply into the boy's heart.

The boy took him to a potter's field in the city, and there among the grasses was the outline of a grave, and the boy's mother lay buried there. This teacher learned that the father had said in the home to the children, "Now, we are having a hard enough time. Mother is gone; she is no longer hungry, no longer unhappy. We will forget her and try to do what we can for ourselves," and this lad's soul was buried in that potter's field with his mother. That was the beginning of a real acquaintanceship between Mr. F. and the boy, and the boy from being an incorrigible, unclean, rude chap came, before long, to be a spiritual lad because his spirit was resurrected by an emotional treatment.

That can be done, my friends. I want to teach the English that I teach, I want to teach it well because I like to teach it, but it is not the chief thing. The chief thing, if you please, is the person whom I hope to reach through the English.

Do you know that we have 75,000 new cases of insanity every year in these United States, and do you know (I hope you have read Mr. Charles Beard's book, "Whither Mankind") that out of the twenty million children enrolled in our schools, unless we change the ratio which at present obtains, there will be one million of them that



will enter sanitariums, either for the insane or the nervously broken, before they come to their deaths?

That is our problem, and do you know that many of these emotional disturbances date from childhood tensions and childhood pressures in school? They date from there and from home, too.

I was in a city last evening—I will tell you where it is—Evansville, Indiana, where Superintendent Chewning told me something that delighted me, that every teacher in the system is becoming a student and a practicer of the first principles of mental hygiene, referring to the psychiatrists and to the expert helpers a few cases too troublesome for them to handle.

That is the way it ought to be done. You and I in the rank and file of teaching ought to begin to know how to be helpers in mental hygiene. It is necessary.

May I suggest a few principles? You probably know them better than I do, but I should like to repeat them very briefly.

First, the unhappy child in your school room ought to be your chief concern. Some of you don't have school rooms, but you touch children, and when you see a continuously unhappy child, make that child your concern.

A teacher who has a continuously unhappy child is not doing her full duty until the causes of that unhappiness have been removed.

My second suggestion is this: Try to find the cause. I should like to give you my definition of nagging. Nagging is hammering away at symptoms without getting at the cause. Wherever it happens, that is what nagging is. Hammering away at symptoms. What is the cause?

Do you remember Caroline Zachry's case of the boy in junior high school whose work had been so good and all at once it dropped off, and nobody could find the reason?

She went to the boy's home. She searched everywhere for the root of the maladjustment. Finally the boy confessed that he had an uncle in the penitentiary, and he resembled the uncle physically; and he began to think, as adolescents do think-dream and dream-think, that he might turn out to be the same kind of person his uncle was because he resembled him so much in feature and personality, and when Caroline Zachry made it clear to that boy that there was no necessity for believing in mental likeness because of physical similarity, she got at the trouble, and the boy resumed his old fine attitude in school.

Oh, it is the cause that counts. One searches—sometimes it is like trying to find a needle in a haystack to find the cause, but once you get it you may hope to effect a cure, and until you get it, you can do nothing effectively.

My third suggestion is, Let there be no sarcasm. God forgive us for the sarcasm we have used. Please don't use it.

One of my friends said, "Some people use it so much they have 'chronic sarcasmas'."

That is a poor pun. But maybe you can remember that.

There is the sharp-tongued teacher who delights in her increasing skill in running that sharp dart of hers into the very red marrow of a heart and then seeing the person quiver. Shame on you if you ever did it! Shame on me if I ever did it. It does no good. It is the worst weapon in the world to use with childhood. Who wants weapons? Invitation and persuasion and comradeship, not weapons.

There is something else I should like to say, and say it hard.

The only teacher that can make changes positively in character is the beloved teacher. I am not for that teacher whom children don't like. Some children say, "Rather than have the virtues she represents, I dislike her so, I will not have them. I will have the negatives."

They don't argue that way, but they don't care for the excellences that she represents.

I care not a thing for popularity, but I take off my hat to those teachers who are admired and loved deeply.

You know Hartshorne's and May's work—the same group of children with the same environment. Teacher A and B. There is cheating, there is disorder, unhappiness, there is trouble, with Teacher A; and with the same environment with Teacher B there is order, passion for learning; there is respect. What is the difference?

One teacher is beloved and the other is not. If you and I have any business at all, it is learning how to be so fine that the people who know us well shall love us and admire us. That is the first business of a teacher in conjunction with knowing his subject well.

I am against the whole breed of unliked teachers, I don't care how smart or clever they are, how well they know their pedagogy, I am against the whole breed of unliked teachers. I don't like the brand. I am against them; I am going to talk and work against them. They ought to sell out and go into some other trade, and get away from the impressions they think they make, and do make upon plastic childhood.

I have just one more word to say, it is this: Don't forget, my dear fellow teacher, to teach the whole child. None of us is teaching a section of a child; we teach the whole child, and we have to know the whole child, the seven-eighths beneath and the one-eighth above. You know it makes teaching an adventure when you get to the seven-eighths and begin to see changes in human life because you know your human material.

I tell you again in closing, my reason for speaking to you is because I believe you people who teach children to be active and creative are in a place where suggestion and help are easily transferred from you to them. They don't get the cues so quickly in purely theoretical classrooms as they get them under your supervision where activity makes them ready to take from you the finest gifts you have to give for their emotional life. (Applause.)

# Art and Wood Block Printing

WILL T. HATCH

Hatch Show Print, Nashville, Tennessee

**W**HEN the invitation to be with you in this convention was first extended, I hesitated; wondering what a Show Printer might say or present to you which would be worth while or of interest. However, the more I considered the matter the more I realized how closely the instructors in art and the instructors in printing are related to the printing industry—how very dependent we are upon each other. So here I am—happy to be with you.

My part on this program is to be more in the nature of a presentation than a speech. In presenting these various prints, it is my desire to show you just how closely allied the practical arts, the industrial arts and the printing industry really are—printing is often referred to as “The Art Preserver of Arts.” Please bear in mind that these prints are all produced from wood engravings.

Here are prints of posters and cards which will help you to visualize the class of work the Show Printer is really producing.

That you may have a better idea of just what these wood engravings really are—what they look like—what they feel like—I have here several sets of engravings. First, permit me to show you this print of a “Season’s Greeting” poster of “The Three Wise Men” produced in six colors. Here we have the progressive proofs showing the separate colors, the yellow, orange, purple, green, gray and black; also proofs as each succeeding color was added, carrying through to the completed poster.

This Lincoln head was produced in three colors, using three tones of blue on white paper. Here we have the engravings from which this hanger was printed.

Sometimes the poster printer is confronted with this problem. Here is a small print from which we are instructed to produce a poster, the design and color combination of which is left entirely to the artist. Possibly you would like to see what happened in this case—here is a print of the two-color poster with every item of the smaller print refined and incorporated into the larger poster. So you see how important the knowledge of art was to this print.

All this would probably be considered in the field of commercial art.

But wood engraving offers a wonderful opportunity to “play” in your study of design and color.

When you start to play, let’s see what happens. For this interesting problem and test in color combinations and effects we are indebted to Miss Rose Leacock, a graduate of the Fine Arts Department of George Peabody College for Teachers. This series of prints is produced in four colors from simple wood engravings—six different color combinations were used. The results attained by using identically the

same inks on different colors of paper were really surprising. This even simpler experiment shows how wood engravings may be used to play with color as suggested in Sargent's "Enjoyment and Use of Color." Or this still simpler one-color print which offers an opportunity for the student to fill in the different areas with water color.

To my mind, the instructor in fine arts can frequently turn to the school of printing for help in the solution of his problems.

In turn, the instructor in printing should look to the instructor in fine arts for assistance and possibly for inspirational material. Printing has long been celebrated as a trainer of men for higher stations in life. It has many inspiring traditions and legends. It combines the needs for knowledge of everything under the sun—mechanics, mathematics, language, spelling, grammar, art, color, design, salesmanship—indeed, it seems there is no limit to the accomplishments that are required of the printer.

Please do not think that wood engravings, even in their simplest form, are for the professional printer only. They have many uses even for the student. My first efforts in wood engraving were produced with the simplest tools—a pocket knife and a carpenter's chisel or gouge. Just one or two words cut in reverse on a wood block gives a very distinctive appearance to a fraternity card, as you see from these prints. Mr. Gore of Peabody is responsible for this experiment. The students of the Southern School of Printing (a school operated by the Southern Master Printers Federation for the training of apprentices) are responsible for this booklet. You will agree that the wide strip of color along the left side and the large exclamation mark add much to the appearance of the title page—wood engravings were used.

Even down to the production of blotters, wood engravings play an important part, as shown in this six-color print.

Now, it's your turn to talk. There are probably questions you would like to ask. I'll be glad to give you any information I possibly can. I thank you.



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## Social Events

The "SHIP" again entertained with an informal get acquainted party the Wednesday evening after the first general session. Paper caps and noise making devices lent merriment to the occasion. A splendid orchestra furnished music for dancing. The fact that the early morning hours approached before the crowd was willing to leave gave evidence that all were having a good time.

On Thursday evening 297 persons sat down at the annual dinner. Tables were arranged around an open space where dancing was in order later on in the evening. Special musical features were presented between courses. Mr. John L. Bracken responded to the toastmaster's call with an address on "— But I Know What I Like." (Reported elsewhere in this bulletin). An orchestra furnished music for the dancing after the dinner program. Intermittently throughout the evening a male quartette entertained and Leora Doris Wood, daughter of the secretary, in costume, presented several solo dances.

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## Business Sessions

The usual short business session was held on the opening night, when committees were appointed and a Nominating Committee elected. The following persons were placed in nomination:

Miss Minnie Martin.....	Bowling Green, Kentucky
Mr. George C. Donson.....	Washington, Pennsylvania
Miss Alice Guysi.....	Detroit, Michigan
Mr. Wm. H. Vogel.....	Cincinnati, Ohio
Miss Bernice Setzer.....	Des Moines, Iowa

The tellers, the Misses Hayden and Weyl and Mr. Christy, reported the ballots placed the responsibility of nominating next year's officers on Mr. Vogel, Miss Setzer and Miss Martin.

The President appointed Miss Harriet Cantrall, Mr. George C. Donson and Miss Gladys Dana to serve on the Resolutions Committee. Both committees were instructed to report at the business session to be held Friday afternoon, May 6th.

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Following the general session Friday afternoon, President Scofield called the meeting to order for a business session. Reports from the various officers and committee chairmen were made.

### PROGRAM COMMITTEE

Mr. Herbert G. Jackson, chairman of the Program Committee, made a brief report in which he stated the Program Committee had kept well within its budget, due to the splendid cooperation of all

persons appearing on the program. He complimented the various section chairmen for the helpful way in which they prepared their part of the program.

### EXHIBIT COMMITTEE

Mr. H. G. Hargitt, reporting for the Exhibit Committee, stated over 15,000 square feet of school exhibits from outside of St. Louis had been hung. Twenty elementary schools were represented and twenty-two high schools had exhibits. The other exhibits were made up from colleges, universities and special art schools.

Twenty-three material and equipment firms also had exhibits.

### EDITORIAL BOARD

Harry E. Wood, chairman of the Editorial Board, told of the editorial work necessary in publishing the six bulletins of the Association, five of which dealt with program data. The sixth bulletin, he explained, would contain most of the addresses made at the annual convention.

### COUNCIL

Your Council held five meetings during the convention, with all members attending except Mr. J. H. McCloskey and Miss Lucy Silke. At the first session Mr. G. H. Hargitt took Mr. McCloskey's place, and at later sessions Mr. George Donson accepted this responsibility. Miss Estelle Hayden met with the Council as proxy for Miss Silke. As usual, there were many problems to consider, and Council members devoted themselves diligently to their solution. The details of their deliberations are clearly set forth in the Secretary's minutes which follow. In retiring from the Council, as is the custom after five years' service, I wish to pay tribute to the untiring efforts of those members to whom you have from year to year entrusted the business affairs of the Western Arts Association.

ELMER W. CHRISTY,

Chairman, Council of Western Arts Association.

### MINUTES OF THE COUNCIL

MAY 3 TO MAY 7, 1932

The Council was called to order, May 3, 1932, at 9:15 A. M. in the New Jefferson Hotel, St. Louis, by Mr. Elmer Christy, chairman. Those present: Misses Belle Scofield and Lillian Weyl, and Messrs. George Dutch, G. H. Hargitt (acting as proxy for J. H. McCloskey), Elmer Christy and Harry E. Wood. Those absent: Miss Lucy Silke and Mr. Earl Opie.\*

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\* Mr. Opie was present before the meeting but was excused from regular attendance. He was subject to call, however, and on several occasions when matters of importance were being discussed he was present to cast his vote.

1. Since the minutes of the last Council meeting had been submitted to the Council and approved, and printed in the proceedings, it was taken by consent to omit the reading at this time.

2. The matter of making an appropriation to cover the dues of our delegates on the Federated Art Council was discussed, but on motion of Mr. Dutch, seconded by Miss Scofield, it was voted to defer action until the Council could hear from members of the Federated Art Council regarding the work the Council has under way.

3. The matter of our membership in the American Federation of Arts was discussed, and it was decided by vote on a motion made by Mr. Dutch, seconded by Miss Weyl, that we continue on the one delegate plan and appropriate ten dollars (\$10.00) to cover the dues of the delegate.

4. On the motion of Miss Weyl, seconded by Mr. Hargitt, it was voted that the President be made responsible for preparing a news item report on the Western Arts Association annual convention and send it to the editor of the American Magazine of Art, immediately after the close of the convention. It was also suggested that the copies of the American Magazine of Art be forwarded to the chairman of the Program Committee.

5. The matter of an appropriation of \$50.00 to the Ship, to help toward the expense of the Ship's "get acquainted" party, was approved on motion of Miss Scofield, seconded by Miss Weyl.

6. The matter of membership was discussed at great length, but action was deferred until a later Council meeting.

7. In order better to acquaint art schools and colleges with our plan of student membership, a suggestion was made by Mr. Dutch to have Mr. Whitford, chairman of a committee, to work out plans for the purpose of increasing our student memberships.

8. The plan of printing our membership list in two sections—Active and Members of Past Record—was approved on motion of Mr. Dutch, seconded by Mr. Hargitt.

9. It was taken by consent that the practice of having the President delegate someone to represent the Western Arts Association at the annual meeting of the Department of Superintendence should be continued, and the Secretary was instructed to remind the President of this ruling prior to the Superintendence meeting.

10. The matter of appointing a delegate on the Federated Art Council was discussed but action was deferred. It was suggested that a letter of appreciation be sent to Mr. Whitford for the work he has accomplished during the eight years of his services on that Council.

11. A motion was made by Mr. Hargitt, seconded by Miss Weyl, and approved, that the President appoint a delegate for the current year to the American Federation of Art. The President appoints Mr. Karl Bolander.

12. On motion of Mr. Hargitt, seconded by Miss Scofield, it



was voted to adjourn, to meet again at breakfast at 7:30, Wednesday, May 4th, and to give audience to all representatives from cities inviting our convention for next year, at 9:00 A. M.

Adjourned at 12:30.

### MAY 4, 1932

13. An adjourned meeting of the Council was held at breakfast at 7:30 A. M., May 4, 1932, with Elmer Christy, chairman, presiding. Those present: Misses Scofield, Weyl and Estelle Hayden (acting as proxy for Miss Lucy Silke), and Messrs. Christy, Dutch and Wood, with Mr. Donson acting as proxy for Mr. McCloskey.

14. The minutes of the past meeting were read and approved.

15. The Council gave audience to Miss Guysi and Mr. Sedan of Detroit, Michigan. They presented credentials and an urgent invitation for our Association to meet in their city in 1933. Mr. Karl Bolander of Columbus, Ohio, described the advantages of Columbus as a 1933 convention city and urged our acceptance of his invitation to meet in that city next year. He also presented letters of invitation from representatives of the schools and colleges in and around Columbus.

Other invitations received were presented by the Secretary from Omaha, Nebraska; Memphis, Tennessee; Chicago, Illinois; and Toronto, Canada. It was taken by consent to postpone action until a later meeting to enable any other interested city to present its invitation. The President was instructed to announce at the next meeting that the Council at 9:00 A. M., May 5th, would give audience to anyone wishing to extend an invitation.

16. The matter of our Association advertising our annual meeting through paid advertisements in the various magazines was discussed. It was taken by consent that for the present no consideration be given this proposition.

17. A careful study of receipts and expenditures of the last three years was made preliminary to setting up a budget for the next year, but no recommendation or action was taken.

18. The meeting adjourned at 12:30 to meet again at breakfast at 7:00 A. M. on May 5th.

### MAY 5, 1932

The third Council meeting was called to order by Chairman Christy at 7:15 A. M. Those present: Misses Scofield and Weyl and Messrs. Christy, Donson, Dutch, Opie and Wood. Those absent and not represented: Miss Silke.

The reading of the minutes of the previous meeting was omitted.

19. It was suggested by Mr. Christy that we have prepared for distribution at one of our meetings a bulletin giving a quotation from the addresses made on the opening night by Dr. Slutz on "Fads and

Frills." This was brought to a vote and passed on motion of Mr. Opie, seconded by Mr. Donson.

20. Further discussion on the budget resulted in slight reductions for the coming year. Mr. Opie moved and Mr. Dutch seconded the motion to adopt the following budget. The motion was carried.

### 1932-1933 BUDGET

#### RECEIPTS

Membership .....	\$1,850.00
Advertising .....	800.00
Student members .....	85.00
Sale of reports.....	40.00
Commercial exhibits.....	2,000.00
Sale of membership lists and miscellaneous.....	75.00
Total .....	<u>\$4,850.00</u>

#### DISBURSEMENTS

Program .....	\$1,000.00
Secretary's office .....	400.00
President's office .....	75.00
Editorial Board.....	200.00
Exhibit Committee.....	100.00
Publications .....	1,800.00
Membership promotion .....	100.00
Advertising and miscellaneous.....	150.00
Secretary's salary .....	500.00
Convention .....	450.00
Council .....	75.00
Total .....	<u>\$4,850.00</u>

21. Since no appropriations had been made to cover payment of dues in the Federated Art Council, Miss Weyl made a motion to appropriate \$30.00 to cover this expense. This was seconded by Mr. Dutch and all votes cast were in the affirmative.

22. The matter of membership promotion was again discussed. On motion of Miss Scofield, seconded by Mr. Opie, it was voted to have Mr. Vogel, chairman of the Membership Promotion Committee, and others interested meet with the Council at its next meeting and discuss the problem of membership.

23. At 9:00 A. M. on motion of Miss Weyl, seconded by Mr. Donson, all present voted to adjourn to meet again May 6th at 7:00 A. M.

MAY 6, 1932

The meeting was called to order at 7:15 by Mr. Christy, chairman, with Misses Scofield and Weyl and Messrs. Christy, Dutch and Wood present. Those absent and not represented were Miss Silke and Mr. Opie.\*

24. The reading of the minutes was omitted by consent.

25. Mr. Dutch suggested that since there was sufficient inspirational value in the study of the SCHOLASTIC EXHIBIT that we make an effort to have such exhibit at our next convention, and the Secretary was charged with the duty of communicating with the proper officials regarding this matter.

26. After some discussion regarding the program schedule for 1933, the following was approved:

WEDNESDAY	9:00 a. m.	Registration
	10:00 a. m.	Opening of Exhibits
	2:00 p. m.	Conferences
		a. Supervisors and Directors
		b. College or Teacher Training
		c. Organization
		d. Research
		e.
	8:00 p. m.	General Session
	10:00 p. m.	Ship's Party
THURSDAY	9:00 a. m.	Section Meetings
	2:00 p. m.	General Session
		Short Business Meeting
	6:30 p. m.	Dinner, Followed by Dance
FRIDAY	9:00 a. m.	Section Meetings
	2:00 p. m.	Section Meetings
	8:00 p. m.	General Session
		Business Session
		Distribution of Prizes
SATURDAY	9:00 a. m.	Additional General Session or Section Meetings Subject to President's Decision

27. Following a careful weighing of all matters pertaining to the place of meeting in 1933, Mr. Donson made a motion that we accept the invitation of Columbus, Ohio. This was seconded by Mr. Dutch and the vote was unanimous in the affirmative. The Secretary was instructed to send letters of appreciation to cities extending invitations.

28. Since so much interest had been shown in the Terminology report made by Wm. E. Warner, the reprinting of this report in pamphlet form for distribution to interested parties at 50 cents per copy was approved on motion of Mr. Donson, seconded by Mr. Dutch.

29. The meeting adjourned to reconvene immediately after the close of the last General Session.

### MAY 6, 1932

The final 1932 meeting of the Council was called to order at 10:30 P. M. by Mr. Christy, chairman. Others present were Misses Scofield and Weyl and Messrs. Donson, Dutch, Wood and President-elect Wm. E. Warner. Those absent and not represented: Miss Silke and Mr. Opie.\*

30. The reading of the minutes was omitted by consent.

31. The matter of program schedule was recalled and after some discussion a session for Saturday morning (general or section at the discretion of the President) was added.

32. The election of a delegate to the Federated Art Council was postponed until the Secretary by correspondence with our delegates could learn what projects the Council now has under way. This action was taken on a motion made by Miss Weyl, seconded by Mr. Dutch.

33. The question of membership promotion was again discussed and a suggestion made that the committee work with State organizations, both Industrial Arts and Art, in a desire to avoid overlapping of effort.

34. Harry E. Wood was elected Secretary-Treasurer for the year 1932-1933 on motion of Miss Weyl, seconded by Mr. Donson.

35. George Dutch was elected chairman of the Council for the year 1932-33. Mr. Christy, retiring President, expressed his sincere thanks for the support given him for his term of office. Realizing that there is much work to be done in bringing about renewed interest on the part of Industrial Arts teachers, Mr. Christy expressed his desire to support the Council in whatever plan should be set up to benefit this group.

36. Miss Weyl made a motion which was seconded by Mr. Donson that words of appreciation be expressed to Mr. Christy for his services as Council chairman and that such record be spread on the minutes. The Secretary called for the vote, which was given in the affirmative.

37. A motion to adjourn to meet in Columbus, Ohio, at the call of the chairman, was made by Miss Scofield and seconded by Miss Weyl. The motion was carried and the Council adjourned at 11:30 p. m.

HARRY E. WOOD, Secretary.

### SECRETARY

The Secretary-Treasurer, Harry E. Wood, reported having carried on the necessary correspondence of the Secretary's office. He explained the budget system adopted by the Council and in a tentative way gave the financial standing of the Association and the budget

adopted for the coming year. Details of his tentative report are covered in the minutes of the Council meeting and in the Treasurer's report.

## TREASURER'S REPORT

Treasurer's Report for the Fiscal Year  
September 1, 1931, to September 1, 1932

### RECEIPTS

669 Memberships .....	\$ 669.00
Bulletin Subscriptions.....	669.00
31 Student Memberships.....	11.00
Advertising .....	545.00
Sale of Reports.....	27.00
Membership Lists.....	
Material and Equipment Exhibits.....	1,705.00
Miscellaneous .....	164.00
	<hr/>
	\$3,790.62
Balance in bank September 1, 1931.....	2,667.96
Funds at Interest September 1, 1931.....	1,500.00
	<hr/>
	\$7,958.58
Check No. 86 not cleared through bank.....	30.00
	<hr/>
	\$7,988.58

### DISBURSEMENTS

Program .....	\$1,006.34
Secretary's Office .....	341.64
President's Office .....	41.88
Editorial Board.....	188.40
Exhibit Committee.....	33.63
Publications .....	1,787.27
Membership Promotion.....	54.54
Council .....	27.45
Miscellaneous .....	196.83
Secretary's Salary .....	500.00
Convention .....	486.30
	<hr/>
	\$4,664.28
Balance in bank September 1, 1932.....	1,824.30
Funds at Interest September 1, 1932.....	1,500.00
	<hr/>
	\$7,988.58
Total assets September 1, 1932.....	3,324.30

## RESOLUTIONS COMMITTEE

The Committee on Resolutions reports as follows:

WHEREAS, The city of St. Louis, through its schools, civic organizations and hotels, has again, with generous hospitality, provided a most enjoyable and delightful setting in which to hold the meetings, the exhibitions and the social gatherings of this, the thirty-eighth annual convention of the Western Arts Association; and,

WHEREAS, Members of the Western Arts Association have been given the opportunity of visiting the classrooms and of seeing the students at work as well as the products of their work; and,

WHEREAS, The city papers, the local broadcasting station and all publicity committees have so adequately reported the various phases of the convention work; and,

WHEREAS, The local members of the various alumnae organizations have planned such enjoyable luncheons and reunions for visiting members; and,

WHEREAS, The local music committee has delighted us with a program of such charming music and all local committees have done such splendid work; be it

RESOLVED, That we hereby record unanimously our appreciation of all persons and organizations who have given so generously of their time, energy and talent in creating this delightful convention week.

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In Memorium

Mr. J. F. Painter of Minneapolis, Minnesota, passed away January 6, 1932. Mr. Painter was a pioneer in Industrial Arts education. For many years he was a member of the Western Arts Association and served on many of its important committees.

Mr. L. R. Abbott of Grand Rapids, Michigan, was claimed by death during the past year. Mr. Abbott was Vice-President of the Western Arts Association in 1916 and 1917 and served as Secretary-Treasurer for seven consecutive years. His untiring efforts in the work of the Western Arts Association stand as a monument of his invaluable service to our Association.

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Dr. Frederick Bonser, professor of education, Teachers' College, Columbia University, died June 8, 1931. Dr. Bonser was a pioneer in Industrial Arts Education, having created the term "Industrial Arts" and sponsored the General Shop which had its inception in 1906. His contributions and his leadership will be greatly missed by our members.

---

Randall J. Condon died Christmas Eve, 1931. He was unquestionably one of America's great leaders in the educational field and

his influence will live on. As a school superintendent, Mr. Condon did much to promote the interests of Applied Arts. His appreciation of the importance of these subjects is indicated by an expression he was wont to make: "I am not so sure that the three R's are the fundamentals of education, but I am more inclined to believe that they consist of Music, Art, and Literature."

Above a new high school, he had carved in stone these educational objectives:

"To reveal truth and *beauty*,  
To develop intelligence and skill,  
To inculcate civic and social ideals,  
For a broader and richer Personal life."

Among the many contributions he made in the interests of progressive art education may be mentioned the Applied Arts Exhibit held in Dallas, Texas, in connection with the Department of Superintendence at the time he was president of that organization. It was the largest enterprise of its kind ever held, embracing, as it did, work from coast to coast.

It was through his efforts that the Department of Superintendence conducted three annual exhibits of modern school architecture which promoted the improved style of school structures which we are now enjoying.

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On November 26, in Chicago, death came quietly to Henry Turner Bailey as he was recovering from a minor injury from an automobile accident as he was on his way to speak to the Missouri State Teachers' Association, meeting in St. Louis.

Henry Turner Bailey has passed from our midst. To many is it given to live life well, but to few is it given to live so abundantly that in going the very spirit of love and beauty and happiness lives on. The radiant charm of his personality made Mr. Bailey beloved by all with whom he came in contact. He brought to his fellow workers in the Art field that rare spiritual quality that made art a living, vibrating force in their daily lives.

In the passing of Henry Turner Bailey, the Art World, and the Western Arts Association in particular, have lost a leader and a rare source of inspiration.

Be it resolved that our tribute to these men of so high a standing in our estimation and memories, be spread on the minutes of this meeting, and also that a copy of these resolutions be sent to members of their respective families.

Respectfully submitted,

HARRIET M. CANTRALL, Chairman.

GLADYS DANA.

GEORGE C. DONSON.

## NOMINATING COMMITTEE

The Nominating Committee, composed of Wm. H. Vogel, Minnie S. Martin and Bernice V. Setzer, presented the name of Dr. Wm. E. Warner, Ohio State University, Columbus, Ohio, for President.

Mattie L. Jarrott, Oklahoma City, Oklahoma, for Vice-President.

George C. Donson, Washington, Pennsylvania, for Auditor.

Belle C. Scofield, Indianapolis, Indiana, for Member on the Council.

By a unanimous vote the report was accepted and the four mentioned declared elected.

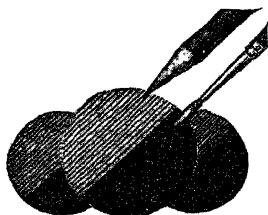
## REPORT OF AUDITOR

This is to certify that I have gone over very carefully all the accounts of the Western Arts Association for the fiscal year ending September 1. I find the accounts correct and the books in such shape that it was a real pleasure for me to make the audit.

GEORGE C. DONSON, Auditor.

## Constitution and By-Laws

For lack of space the printing of the Constitution and By-Laws is omitted in this bulletin. Anyone desiring to consult the Constitution and By-Laws will find them printed in full on pages 212-218, inclusive, of the 1931 report.



"Paint with Pencils"

**MONGOL**

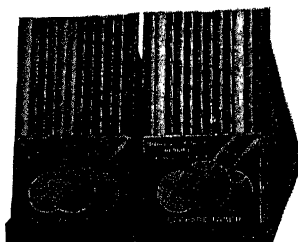
COLORED PENCILS

**24 COLORS**

No. 743 Assortment . . . . . 24 colors

No. 741 Assortment . . . . . 12 colors

803 Burnt Carmine	858 Prussian Green
813 Terra Cotta	862 Orange
817 Lemon Yellow	863 Brown
819 Grey	864 Heliotrope
841 White	865 Dark Blue
844 Purple	866 Red
845 Light Blue	867 Yellow
846 Pink	868 Dark Green
848 Light Green	876 Carmine
849 Black	888 Olive Green
853 Brown Ochre	893 Vandyke Brown
855 Prussian Blue	898 French Green



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TEACHERS AND CHILDREN.

LONGYEAR

## Membership Lists

Due to confusion caused by the fact that membership dues in our Association cover a time from May 1st of one year to May 1st of next year and that the financial year of our Association is from September 1st to September 1st of next year the Council voted at the last annual meeting to publish the membership list in two divisions. Active—those who have paid the current year's dues prior to September 1st, and—members of previous record, those who have been members during the past two years but whose dues had not reached the Secretary before the books were closed August 30th.

Inaccuracies and changes in address should be reported immediately to the Secretary.

### — A —

- Abell, Claudia V., Art Instructor, Elgin High School, 527 Laurel Street, Elgin, Illinois.
- Ackernecht, Edna, Art Supervisor, 43½ East Elm Street, Chippewa Falls, Wisconsin.
- Adams, Burton A., Secretary Eastern Arts Association, Technical High School, Springfield, Massachusetts.
- Adams, Florence P., Student Peabody College, 207 Twenty-first Avenue, North, Nashville, Tennessee.
- Adams, Sallie, Teacher of Art, 489 East Main Street, Lexington, Kentucky.
- Adams, Virginia, Student Indiana State Teachers College, Women's Residence Hall, Terre Haute, Indiana.
- Allen, Frank S., Manual Art, 6713 Madison Street, Hammond, Indiana.
- Alley, W. E., Instructor, 5705 Enright, St. Louis, Missouri.
- Alston, F. C., Art Drawing Teacher, 4050 Cook Avenue, St. Louis, Missouri.
- Alyea, Gertrude, Art Teacher, 1881 Harrison, Muskegon, Michigan.
- Anderson, A. Marie, Associate Instructor Art and Design, 1004 South Lincoln Avenue, Urbana, Illinois.
- Anderson, Elizabeth, Art Supervisor, 315 Fifth Street, Geneva, Illinois.
- Anderson, Selma E., Art Instructor, Western State Teachers College, Kalamazoo, Michigan.
- Anderson, William, Director of Art and Penmanship, Board of Education, Wichita Public Schools, Wichita, Kansas.
- Andrew, Mary, Assistant Professor, 3662 Fillmore Street, St. Louis, Missouri.
- Andrews, Adele, Art Supervisor, 143 Benedict Avenue, Norwalk, Ohio.
- Andrews, Louise, Crafts Teacher, The Principia, 1308 Belt, St. Louis, Missouri.
- Applegate, Elizabeth, High School Art Teacher, 6540 Bellefontaine Street, Indianapolis, Indiana.
- Asbrook, Leone H., Teacher of Art, 3006 Vine Grove Avenue, St. Louis, Missouri.
- Asbury, Margaret, Supervisor of Art, 153 North Indiana Avenue, Kankakee, Illinois.
- Atherton, Goldia, Supervisor of Art, 521 North Cherry Street, Galesburg, Illinois.
- Auchstetter, Edna, Representative, Prang Company, 320 East Twenty-first Street, Chicago, Illinois.

### — B —

- Bailey, Charles H., Head Department Arts and Manual Arts, Iowa State Teachers College, 1113 Walnut Street, Cedar Falls, Iowa.
- Bailey, M. M., Mechanical Drawing, 4955 Oleatha Avenue, St. Louis, Missouri.
- Baker, Alice, Supervisor of Art, 304 Diamond Street, Kendallville, Indiana.
- Baker, Grace M., Head of Art Department, Colorado State Teachers College, 1714 Eighth Avenue, Greeley, Colorado.
- Baker, Ida S., President, The Waldcraft Company, 257 North Tacoma Avenue, Indianapolis, Indiana.

- Barbee, Louise S., Art Teacher Roosevelt High School, 4322 Lindell Boulevard, St. Louis, Missouri.
- Barfoot, Dorothy, Head of Art Department Kansas State College, Manhattan, Kansas.
- Barles, Bertha, Teacher, 3726 Finney Avenue, St. Louis, Missouri.
- Barnes, Wayne E., Instructor Manual Arts, 6925 Vermont Avenue, St. Louis, Missouri.
- Barney, Edgar S., Principal, Hebrew Technical School, 36 Stuyvesant Street, New York, New York.
- Bartle, Gladys, Instructor Arts and Crafts, 204 North Fell Avenue, Normal, Illinois.
- Bateman, Ruby, Student, Peabody College, 721 Boscobel Street, Nashville, Tennessee.
- Bawden, William T. (Dr.), Editor Manual Arts Press, Peoria, Illinois.
- Baxter, E. W., Assistant Professor Industrial Education, Kansas State Teachers College, Pittsburg, Kansas.
- Beatty, Mary E., Art Supervisor, 129 North Twelfth Street, Quincy, Illinois.
- Beck, Frances M., Art Supervisor. 116 Second Street, Jackson, Michigan.
- Beck, W. J., American Crayon Company, 7235 Washington, Kansas City, Missouri.
- Belshaw, Flo, High School Art Teacher, 164 North Broad Street, Galesburg, Illinois.
- Bennett, Charles A., Editor, Industrial Education Magazine, 1711 Columbia Terrace, Peoria, Illinois.
- Berglund, Hilma, Instructor Art Education, University of Minnesota, 1860 Feronia Avenue, St. Paul, Minnesota.
- Bernat, Emile & Sons Company, 89 Bickford Street, Jamaica Plains, Massachusetts.
- Biddick, Leo E., Instructor Manual Arts, 6931A Vermont, St. Louis, Missouri.
- Biddle, Thelma, Student, Indiana State Teachers College, Waynetown, Indiana.
- Bier, Anna, Supervisor of Art Instruction, 214 East Fourth Street, Greenville, Ohio.
- Binkley, Vesta E., Junior High Art, 7320 Vine Avenue, Maplewood, Missouri.
- Bittner, Ruth, Student Nareth Junior College, 1454 Cherokee Road, Louisville, Kentucky.
- Blackford, Rebecca M., Student, Eastern Illinois State Teachers College, 125 Tyler Street, Charleston, Illinois.
- Blase, Pansy, Supervisor of Art, 303 South Hart Street, Princeton, Indiana.
- Bockelbrink, Helene, Instructor Home Economics, Hadley Vocational School, 3100 St. Louis Avenue, St. Louis, Missouri.
- Boebinger, Chas. W., Head of Art Department, Ohio Mechanics Institute, Central Parkway and Walnut, Cincinnati, Ohio.
- Boetje, Mary Louise, Supervisor of Art, 1006 Douglas Street, Sioux City, Iowa.
- Bolander, Karl S., Director Columbus Gallery of Fine Arts, 256 East Granville Road, Worthington, Ohio.
- Bonnell, Gertrude, Departmental Art, 1523 East Broadway, Muskogee, Oklahoma.
- Bosman, William M., Secretary-Treasurer, Talens & Son, Inc., 1082 Clinton Avenue, Irvington, New Jersey.
- Boswell, Mary Kathryn, Assistant Professor of Art, Kent State College, Kent, Ohio.
- Botten, Lou Mae, Teacher, 955 Spruce Street, Dubuque, Iowa.
- Bowman, Clyde A., Dean School of Industrial Arts, Stout Institute, Menomonee, Wisconsin.
- Bowman, Elsie L., Director of Art, Kansas State Teachers College, 1606 South Walnut, Pittsburg, Kansas.
- Boyce, Ruth, Head Art Department, 729 Flynn, Alva, Oklahoma.
- Braman, V. E., General Supervisor City Schools, Superior, Wisconsin.
- Brandenburg, Merle, Art Supervisor, 1705 Indiana Avenue, Connersville, Indiana.
- Brandley, Myrtle, Grade Teacher, 223 Chandler, Evansville, Indiana.

- Braun, Edna M., Art Instructor, 3668 Cleveland Avenue, St. Louis, Missouri.  
 Brite, E. E., 44 Gano Avenue, Cincinnati, Ohio.  
 Brooke, Cora W., Art Teacher, 1070 Fair Avenue, Columbus, Ohio.  
 Brooks, Adele, Art Teacher, 4411 McPherson Avenue, St. Louis, Missouri.  
 Brooks, Edwin R., Devoe & Reynolds Company, 106 Salem Avenue, Dayton, Ohio.  
 Brossard, Cornelia, Professor of French, Harris Teachers College, St. Louis, Missouri.  
 Brown, Clara G., Art Supervisor, 1318 Sixth Avenue, Huntington, West Virginia.  
 Brown, Grace, Home Economics Teacher, 6829 Virginia Avenue, St. Louis, Missouri.  
 Brown, Mrs. R. R. J., Supervisor of Drawing, 287 Niagara Street, Winnipeg, Manitoba, Canada.  
 Browne, F. J. Salesman, Binney & Smith, 2620 S. Thirty-third Street, Omaha, Nebraska.  
 Brownson, Mary, Supervisor of Art, City School, P. O. Box 26, Dubuque, Iowa.  
 Bruce, Frank, Publisher, 407 E. Michigan Street, Milwaukee, Wisconsin.  
 Bruce, Ralph Dale, Teacher Michigan State Normal College, 14 N. Huron Street, Ypsilanti, Michigan.  
 Bryan, Forrest K., Supervisor Industrial Arts Student Teaching, 206 East Williams, Pittsburg, Kansas.  
 Bryngelson, L. F., Binney & Smith, 5148 York Avenue, South, Minneapolis, Minnesota.  
 Buck, Irene, Supervisor of Art, City Schools, 202 North Pinckney Street, Madison, Wisconsin.  
 Burgess, Gwendolyn, Student, 4926 Forest Park Boulevard, St. Louis, Missouri.  
 Burling, B. B., Head of Electrical Work, Boys Tech High School, 2179 North Fifty-first Street, Milwaukee, Wisconsin.  
 Burr, Arthur J., Teacher of Mechanical Drawing, 2819A Accomac Street, St. Louis, Missouri.  
 Bush, E. E., Meutzer, Bush & Company, 2210 S. Parkway, Chicago, Illinois.  
 Byrne, Katharine M., Professor of Education, 4465 Forest Park Boulevard, St. Louis, Missouri.

## — C —

- Cable, Jessie A., Teacher of Art-Blewett, 2903a Taylor Avenue, St. Louis, Missouri.  
 Cable, Rena Nancy, Art Teacher, Garfield Junior High, P. O. Box 827, Akron, Ohio.  
 Caldwell, Ada, Head Art Department State College, Brookings, South Dakota.  
 Calvin, Katharine, Art Teacher Central High School, 139 North Forge Street, Akron, Ohio.  
 Campbell, Mrs. J. Z., Practical Drawing Company, 321 North Beminton Avenue, Clayton, St. Louis, Missouri.  
 Cantrall, Harriet M., Supervisor of Drawing, Public Schools, 853 Grand Boulevard, Springfield, Illinois.  
 Cappeller, George E., Representative, Thomas Charles Company, 2241 Cleveland Avenue, Chicago, Illinois.  
 Carpenter, Miss A. M., Director of Art, Simmons University, Abilene, Texas.  
 Carroll, Marion, Art Teacher, Manual Training High School, 248 West Sixty-second Street, Kansas City, Missouri.  
 Carter, Howard G., Supervisor of Manual Arts, 757 Park Avenue, Hamilton, Ohio.  
 Cawthon, Mary Gale, Assistant Director of Industrial Education, 2026 Bonny Castle Avenue, Louisville, Kentucky.  
 Chadwick, Grace, Art Instructor, Central High School, Oklahoma City, Oklahoma.  
 Chapman, Marcella, Art Teacher, 7212 Westmoreland, St. Louis, Missouri.  
 Christie, Louise, Art Teacher, Training School of Western Kentucky, 1303 State Street, Bowling Green, Kentucky.

- Christy, Elmer W., Director of Industrial Arts, 216 E. Ninth Street, Cincinnati, Ohio.
- Clack, Clyde C., Art Promotion, Practical Drawing Company, Dallas, Texas.
- Clark, Dorothy, Art Instructor, Winona State Teachers College, 464 Olmstead Street, Winona, Minnesota.
- Clark, Lida, Fine Arts, Michigan Normal College, 518 Fairview Circle, Ypsilanti, Michigan.
- Cobb, Marie, Student, 6416 Champlain Avenue, Chicago, Illinois.
- Coffey, Paul, 1910 Santa Fe Building, Dallas, Texas.
- Cole, Florence, Instructor in Home Economics, 4532 Eichelberger, St. Louis, Missouri.
- Coleman, Frances, Student, Peabody College, 108 Greenway Avenue, South, Nashville, Tennessee.
- Collins, Maude, Art Supervisor, 433 East Livingston, Celina, Ohio.
- Comin, Edna, Student, 2115 South Center Street, Terre Haute, Indiana.
- Connell, Norma D., Student, Indiana State Teachers College, Dana, Indiana.
- Cook, James F., Head Assistant Soldan High School, 5052 Kensington Avenue, St. Louis, Missouri.
- Coombs, Cecile C., Assistant Supervisor of Art, East St. Louis Public Schools, 545 Washington Place, East St. Louis, Illinois.
- Cornelius, Sammie (Miss), Supervisor of Drawing, 1701 Cedar Lane, Nashville, Tennessee.
- Cornell, Grace, Assistant Professor of Fine Arts, 370 Riverside Drive, New York, New York.
- Cornett, Bracy V., Associate Professor Fine and Applied Arts, State Teachers College, Kirksville, Missouri.
- Corr, Paul B., Editor, Art World of St. Louis, 5568 Pershing, St. Louis, Missouri.
- Coulson, Ruth A., Instructor Manual Arts, 4444 Anderson Avenue, St. Louis, Missouri.
- Cory, Laura, Art Supervisor, 2324 South Forty-ninth Avenue, Cicero, Illinois.
- Cost, Joanna, Special Art Teacher, 2323 Madison Avenue, Norwood, Ohio.
- Courtright, Iva, Art Supervisor of Grades, 10½ East Davis Street, Danville, Illinois.
- Cox, Ruth Irene, Student, 1801 North Broadway, Pittsburg, Kansas.
- Craig, Jennie E., Art Instructor, 2207 McLaran Avenue, St. Louis, Missouri.
- Crandall, Merle, Assistant Supervisor of Art, Apt. 542 Hotel Faust, Rockford, Illinois.
- Creaser, Marion L., Art Teacher, 606 South Lafayette Avenue, Grand Rapids, Michigan.
- Cromer, Fern, Art Teacher Lowell Junior High School, Ambassador Hotel, Tulsa, Oklahoma.
- Crone, Ruth Emily, Art Instructor, 4627 McPherson, St. Louis, Missouri.
- Crooks, Ruth, Art Supervisor, 2609 South Gallitin, Marion, Indiana.
- Crowder, Jennie M., Teacher, Central, 6143 Gambleton, St. Louis, Missouri.
- Crump, Elizabeth, Junior High Art Instructor, 424 Ferguson Avenue, Wood River, Illinois.
- Cunningham, Mary, Student, Peabody College, 520 North Street, Jackson, Mississippi.
- Curtis, Miriam A., Teacher, 4459 Enright, St. Louis, Missouri.

## — D —

- Dabney, Edith, Associate Professor Fine Arts, State Teachers College, Parkview Hotel, Kirksville, Missouri.
- Dana, Gladys Elizabeth, High School Art Teacher, 1955 Washington Street, Lincoln, Nebraska.
- Daugherty, R. E., Supervisor Industrial Arts and Home Economics, 1190 East Broadway, Louisville, Kentucky.
- Davis, Chas. M., Eagle Pencil Company, 5731 Maryland Avenue, Chicago, Illinois.
- Davis, Inez F., Circulation Manager, School Arts Magazine, 44 Portland Street, Worcester, Massachusetts.

- Davis, Loretta, Art Teacher, 805 South Seventh Street, Springfield, Illinois.  
 Davis, Neal C., Teacher, 3220 Hartford, St. Louis, Missouri.  
 Davis, Mrs. Florence, Supervisor of Art in High School, 212 South Tenth Street, Herrin, Illinois.  
 Dell, Mary Case, Elementary Critic, 109 North Hamilton, Ypsilanti, Michigan.  
 De Luce, Olive S., Director Department Fine and Industrial Arts, State Teachers College, Maryville, Missouri.  
 Denton, Emma, Instructor Household Arts, 5404 Maple Avenue, St. Louis, Missouri.  
 Dicherson, Jeanette M., City Supervisor of Home Economics, 852 Park Avenue, Springfield, Illinois.  
 Diddel, Norma L., Professor of Art, Peru State Teachers College, Peru, Nebraska.  
 Dimmick, Alice, Art Supervisor, 3364 Graceland Avenue, Indianapolis, Indiana.  
 Dishon, Elsie, Art Teacher, 820 Melrose Avenue, Lexington, Kentucky.  
 Dobbs, Ella Victoria, Associate Professor Industrial Arts, University of Missouri, 4 Lathrop Hall, Columbia, Missouri.  
 Dochterman, Erma, High School Art Teacher, 1923 East State Boulevard, Fort Wayne, Indiana.  
 Dohmen, Virginia, Art Director, 712 South Twenty-first Street, Milwaukee, Wisconsin.  
 Donson, George C., Supervisor Manual Arts, 18 Wilson Avenue, Washington, Pennsylvania.  
 Downing, B. A., Manual Instructor, 5607 Lotus Avenue, St. Louis, Missouri.  
 Duenweg, Julia H., Art Supervisor, 1314 South Seventh Street, Terre Haute, Indiana.  
 Duffey, Sara A., Teacher of Art and Sewing, 2449 North Illinois Street, Indianapolis, Indiana.  
 Dutch, George S., Professor of Fine Arts, Peabody College for Teachers, Nashville, Tennessee.  
 Duvall, Miss Mabel, Supervisor of Art, Belleville Public Schools, Belleville, Illinois.

## — E —

- Earl, Grace, Art Supervisor, Bonne Terre, Missouri.  
 Eberhard Faber Pencil Company, 37 Greenpoint Avenue, Brooklyn, New York.  
 Eberhardt, Caroline, 858 East Drive Woodruff, Indianapolis, Indiana.  
 Eckhoff, Violet, Art Supervisor, 5622 Enright, Apt. 301, St. Louis, Missouri.  
 Edsall, Mabel Meeker, Art Teacher, 7013 Oleattia Avenue, St. Louis, Missouri.  
 Ege, Otto F., Head Teacher Training Department, School of Art, Cleveland School of Art, Cleveland, Ohio.  
 Eldred, Lenore A. (Mrs.), Art Director Public Schools, 2015 Seventh Avenue, North, Birmingham, Alabama.  
 Ellsworth, Maud, Supervisor Elementary Schools, 2124 New Hampshire, Lawrence, Kansas.  
 Ely, Thurston C., Instructor of Manual Arts, 4465 Forest Park, St. Louis, Missouri.  
 Emery, Kathleen, Teacher Art Department, 254 Washington Street, Grand Rapids, Michigan.  
 Engalls, Frank R., Teacher McKinley High School, 2156 Russel Avenue, St. Louis, Missouri.  
 Erskine, Greene, Instructor of Manual Arts, 6037 Enright, St. Louis, Missouri.  
 Essig, Florence, Grade Teacher, 914 South Eighth Street, Evansville, Indiana.  
 Evans, C. H., Teacher, 4338 Enright, St. Louis, Missouri.  
 Evans, Mary, Home Economics Teacher, 5601 Washington Court, St. Louis, Missouri.  
 Everett, Fay Phillip, Teacher Manual Arts, Turner School, 4235 West Kennerly, St. Louis, Missouri.

- Everett, Florence A., Professor of Art, Harris Teachers College, 1517 South Theresa Avenue, St. Louis, Missouri.  
 Everhardy, Louise H., Associate Professor of Art, State College, Manhattan, Kansas.

## — F —

- Falco, Marie C., Binney & Smith, 41 East Forty-second Street, New York City.  
 Fall, Ruth, Industrial Arts Teacher, No. 18, North Roslyn Apartment, Cincinnati, Ohio.  
 Fallgatter, Florence, Regional Agent-Home Economics Education, 1523 L Street, N. W., Washington, D. C.  
 Farnham, Jessica, Teacher of Art, Woodlawn High School, Box 45 Woodlawn Station, Birmingham, Alabama.  
 Farnum, Royal B., Educational Director Rhode Island School of Design, 11 Waterman Street, Providence, Rhode Island.  
 Ferguson, Lorene, Assistant Supervisor of Drawing, 7233 Cornell Avenue, University City, Missouri.  
 Ferguson, Ruth, Art Supervisor, Edgemont, Fairmont, West Virginia.  
 Figge, Gretchen, Art Teacher, 4436 Aldrich Avenue, South, Minneapolis, Minnesota.  
 Findley, Delbert, Teacher, 3220 Hartford, St. Louis, Missouri.  
 Fischer, Henrietta Caroline, 3460 Oxford Terrace, Clifton, Cincinnati, Ohio.  
 Fischer, Clara, Art Teacher, 2422 Drake Park, Des Moines, Iowa.  
 Fitch, Florence, Director of Art Public Schools, 1433 North Pennsylvania Street, Apartment 512, Indianapolis, Indiana.  
 Fitch, R. Evelyn, Soldan High School, 4943 Reber Place, St. Louis, Missouri.  
 Flagler, Miss Eula, Teachers College, 301 South Lake Street, Ponca City, Oklahoma.  
 Flinn, Vera Irene, Art Director, 6701 Delmar, St. Louis, Missouri.  
 Foote, Eleanor B., Head Assistant, Cleveland High School, St. Louis, Missouri.  
 Forde, Lillian B., Art Director, State Teachers College, Spearfish, South Dakota.  
 Forquer, Ethel, High School Art Instructor, 2314a Hord Avenue, St. Louis, Missouri.  
 Fosmoe, Marie, Art Supervisor, Public Schools, 108 Eighth Street, Grand Haven, Michigan.  
 Foster, Bess Eleanor, Supervisor of Art, Minneapolis, Minnesota.  
 Francis, James H., Educational Department, Hardin, Illinois.  
 Franklin, Elizabeth, High School Art Teacher, 990 Calumet Avenue, Hammond, Indiana.  
 French, T. J., Manual Arts, 5212 Mardel, St. Louis, Missouri.  
 Fricke, Della, Supervisor of Art, Public Schools, 1424 Parrett Street, Evansville, Indiana.  
 Friedlein, Laura, Teacher of Home Economics, 4919 Natural Bridge, St. Louis, Missouri.  
 Frink, Miriam, Assistant Director, Layton School of Art, 758 North Jefferson Street, Milwaukee, Wisconsin.  
 Funk, Nina Mae, Teacher of Art, 453 Ewing, Decatur, Illinois.  
 Funk, Wade H., Teacher Manual Arts, R. R. 14, Box 176, St. Louis, Missouri.

## — G —

- Gadell, John M., Sheet Metal Shop Instructor, 5017 Wren Avenue, St. Louis, Missouri.  
 Gahan, Alta B., Art Director, Winnetka Schools, 948 Linden Avenue, Hubbard Woods, Illinois.  
 Gall, Erma, Art Instructor, 800 Walnut Street, Milwaukee, Wisconsin.  
 Gammeter, Walter, Mechanical Drawing, Roosevelt High School, St. Louis, Missouri.  
 Gardiner, Dorothy M., Department Art Teacher, 4820 Forest Avenue, Downers Grove, Illinois.  
 Garrabrant, Jean L., Head Art Department, Lakewood High School, 1513 Wyandotte Avenue, Lakewood, Ohio.

- Garvian, George S., Instructor of Manual Arts, 4479 Labadie Avenue, St. Louis, Missouri.
- Gasen, Sara, Instructor of Household Arts, 2019 South Grand Avenue, St. Louis, Missouri.
- Gawthrop, Carol, Student, 25 Main Hall, Grinnell, Iowa.
- Gecks, Mathilde C., Assistant Superintendent, 911 Locust, St. Louis, Missouri.
- Geiger, Isabelle C., Art Department, Walnut Hills High School, 836 Oak Street, Cincinnati, Ohio.
- Gibson, Martha, Student, 516 South George Street, Pittsburg, Kansas.
- Gilmore, Jennie W., Teacher of Home Economics, 5235 Waterman Avenue, St. Louis, Missouri.
- Glassner, Ethel, Household Arts Instructor, 2743 North First Street, Milwaukee, Wisconsin.
- Glattfelter, Edith E., Professor of Botany, 5514 Pershing Avenue, St. Louis, Missouri.
- Gleaves, Jean M., Apartment 10, Lockwood Court, 2343 Woodburn Avenue, Brooklyn, New York.
- Glenn, Ida, Art Teacher, 222 West Armour, Kansas City, Missouri.
- Glenn, Sara, Student, Peabody College, R. R. 1, Madison, Tennessee.
- Gleyre, Jessie M., Art Instructor, 7475 Amherst, St. Louis, Missouri.
- Gnann, Louise, Student, Peabody College, 207 Fifty-fourth Street, Savannah, Georgia.
- Goetsch, Alma M., Instructor of Art, 458 Rosewood Avenue, East Lansing, Michigan.
- Goette, Martha R., Art Teacher, 535 East Sixth Street, Alton, Illinois.
- Goodison, Bertha, Supervisor of Art, 317 South Huron, Ypsilanti, Michigan.
- Gordon, Curtis I., Instructor Mechanical Drawing, 4223 Enright, St. Louis, Missouri.
- Gore, L. L., Instructor of Industrial Arts, Box 252 Peabody College, Nashville, Tennessee.
- Gottschalk, Clara, Assistant Art Supervisor, 390 Oak Street, Apartment 12, Columbus, Ohio.
- Goward, Paul, Business Manager, School Arts Magazine, 44 Portland Street, Worcester, Massachusetts.
- Grady, H. Winnetta, Head Assistant High, 4163 Enright Avenue, St. Louis, Missouri.
- Grant, Maurice A., Instructor Manual Arts, 4010 Cook Avenue, St. Louis, Missouri.
- Grattan, Emma, 111 Third Street, North, St. Petersburg, Florida.
- Gravitt, Mrs. Evelyn S., Art Teacher, 2576 Hale Street, Memphis, Tennessee.
- Gray, Alice Jean, Supervisor of Art, 326 South Jefferson, Huntington, Indiana.
- Gray, Miss Mae, 610 Leland Avenue, St. Louis, Missouri.
- Greer, Mrs. Della, Teacher of Art, 528 Udell Street, Indianapolis, Indiana.
- Gribble, S. C., Assistant Professor of Education, Washington University, St. Louis, Missouri.
- Griffiths, S. R., Salesman, Devoe & Reynolds Company, 919 North Oak Park Avenue, Oak Park, Illinois.
- Groesbeck, P. E. (Mrs.), Art Instructor, 420 Roberts Street, Reno, Nevada.
- Gronemeyer, Philip, Teacher of Art, 698 Washington Avenue, Kirkwood, Missouri.
- Gross, Fred J., Stanley Rule and Level Plant, New Britain, Connecticut.
- Gubtil, Florence, Supervisor of Art, 513 North Jefferson, Saginaw, Michigan.
- Guysl, Alice Viola, Art Supervisor, Third Floor Bashun Towers, Detroit, Michigan.

## — H —

- Hack, Katharine, Drawing Supervisor, Edwardsville, Illinois.
- Hadley, Gertrude M., Supervisor, Teacher Training Department, Art Institute of Chicago, 1368 Sedgwick Street, Chicago, Illinois.
- Hagerman, Carrie V., Supervisor of Art, 270 East State Street, Columbus, Ohio.



- Haldeman, Ida May, Art Supervisor City Schools, 234 South State Street, Springfield, Missouri.
- Hall, Alice E., Director of Art, 719 Jackson Street, Fort Wayne, Indiana.
- Hall, Edith J., Art Instructor, Lincoln School, Highland Park, Illinois, Orrington Hotel, Evanston, Illinois.
- Hall, Elizabeth, Assistant Superintendent, 1305 City Hall, Minneapolis, Minnesota.
- Hall, Nora M., Instructor of Art, 810 Union Street, Emporia, Kansas.
- Hall, Sam F., Instructor High School, Clayton, Missouri.
- Hallock, Mrs. Mary Evans, Assistant Drawing Supervisor, Daniel Boone Apartments, 3733 Lindell Boulevard, St. Louis, Missouri.
- Haman, Edna, Art Supervisor, 622 Broadway, Cape Girardeau, Missouri.
- Hamilton, Helen, Art Instructor, Raleigh, Tennessee.
- Hancock, Adelaide, Art Supervisor, 2207 South Austin Boulevard, Cicero, Illinois.
- Hankammer, O. A., Assistant Professor Drawing and Design, State Teachers College, Pittsburg, Kansas.
- Hanley, Laura, Teacher, 926 Polk Street, Topeka, Kansas.
- Hannon, Olga Ross, Head of Art Department Montana State College, Bozeman, Montana.
- Hansen, Alvin G., Teacher of Manual Arts, 4147a West Kossuth Avenue, St. Louis, Missouri.
- Hansen, Joanna, Head of Applied Art Department, State College, Ames, Iowa.
- Hansen, Laurentza Schantz, Head Department Applied Design, Purdue University, 213 The Varsity, West Lafayette, Indiana.
- Hanson, Hazel, Student, Peabody College, 2408 West End Avenue, Nashville, Tennessee.
- Hanson, Olive E. Supervisor of Art, 1254 Elmdale Avenue, Chicago, Illinois.
- Hargitt, G. H., Supervisor Manual Training and Mechanical Drawing, 5332 Vernon Avenue, St. Louis, Missouri.
- Harlan, Etta, Supervisor of Art Education, c/o Board of Education, Dallas, Texas.
- Harris, Leigh, Household Arts, 2200 Bredell Avenue, Maplewood, Missouri.
- Hartman, Fred J., Director of Education, United Typothetae of America, Fourteenth and K Streets, N. E., Washington, D. C.
- Harwood, Mayme B., Head of Art Department, State Teachers College, 601 South Holden Street, Warrensburg, Missouri.
- Hastey, Grace Brooman, Art Instructor, 6703 Idaho, St. Louis, Missouri.
- Hatch, Will F., 116 Fourth Avenue, North, Nashville, Tennessee.
- Hauenstein, E. A., Supervisor Industrial Arts, Central High School, 1117 West Wayne Street, Lima, Ohio.
- Haug, Gusta S., Supervisor of Art, 307 East Hughitt, Iron Mountain, Michigan.
- Hausam, Hortense, Teacher, 7616 Big Bend, St. Louis, Missouri.
- Hay, Jean M., Director of Art, State Teachers College, Mayville, North Dakota.
- Hayden, H. Estelle, Art Director, Public Schools, 629 Third Street, Des Moines, Iowa.
- Haymaker, Weleda, Art Teacher, 2037 East Seventh Street, Cleveland, Ohio.
- Hazeltine, Florence, Instructor of Art, 5610 Bartmer Avenue, St. Louis, Missouri.
- Heavilon, Daisy, Home Economics, McKinley, 3703 Washington, St. Louis, Missouri.
- Heitzeberg, Edwina, Teacher Home Economics, Commercial Cooking, Hadley Vocational School, St. Louis, Missouri.
- Hellman, Dorothy, Student, Indiana State Teachers College, 1300 North Sixth Street, Terre Haute, Indiana.
- Helm, Miss Katherine M., Art Supervisor, 419 North Sixth Street, Hannibal, Missouri.
- Hibbs, Ruth Emma, Teacher of Art, Champaign High School, Champaign, Illinois.

- Higgins, Rowena, High School Freshman Art, Route 5, Peoria, Illinois.  
 Hinshaw, Helen, Student, Ball State Teachers College, 4501 East Thirty-eighth Street, Indianapolis, Indiana.  
 Hirt, Mary Catherine, Student, 510 South Twenty-fifth Street, Terre Haute, Indiana.  
 Hoch, Alleene, Assistant Art Supervisor, 1901 Broadway, Indianapolis, Indiana.  
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 Hooper, Eva K., Art Supervisor, 1107 South Thirty-third Street, St. Joseph, Missouri.  
 Huntington Press, 205 East Forty-second Street, New York.  
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